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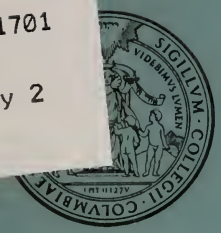

Columbia University
in the City of New York

The Modern Drama

A Course of Forty Readings in European and American Drama beginning with Ibsen and continuing to the Present Day

By Edgar White Burrill, A.M.
Instructor in English, Extension Teaching, and
Curator of the Dramatic Museum, Columbia University
Director of the Drama League of America

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FOREWORD

I. THE AIM OF THE COURSE

This course is intended as an introduction to the dramatic literature of the last fifty years, with a rapid summary of the development of the drama in each of the leading countries of Europe and in America. It is not a course in play-writing, nor is it primarily a study of drama from the historical point of view. The aim is to acquaint the student with representative plays of the leading dramatists of today and to sketch briefly the importance of their work as a whole. Students who wish to learn how to write plays are referred to the Composition courses given by the University and to such books on the subject of dramatic composition as William Archer's *Playmaking*. There are no prerequisites for this course except the ability to read English intelligently and to make the required reports.

II. THE PLAN OF THE WORK

The course is planned in forty lessons, two of which may be completed each week, but according to the rules of the Home Study Department a student has a calendar year in which to complete a course. It is earnestly recommended, in order that the student may receive regular and systematic assistance, so far as the limitations and delays of correspondence will permit, that the student conform as nearly as possible to the twenty weeks' plan.

The material to be considered has been divided into eight main groups, the drama of the Scandinavian countries being taken up first; Germany next, together with Austria, Hungary, and Holland; Russia and Poland; France and Belgium; Italy; Spain; England, Scotland, Wales, and Ireland; and finally America. In the first group are included the plays of Norwegian, Swedish, Danish, and Icelandic writers; in the second, those written in German and Dutch; third, those in Russian; fourth, those in French; while the English group does not differentiate between those produced by English, Scotch, Welsh, or Irish writers except to pay some special heed to the playwrights of the Irish dramatic Renaissence, whose work constitutes an organic whole. An Irishman like Shaw, how-

ever, is treated with the English dramatists because his literary affiliations are not primarily native to Ireland. The work of American dramatists is also separated from the British drama.

The course will be conducted by means of discussion in the syllabus, by assignments of plays and of certain selections in the textbooks, and by assignments for written work in the student's notebook and in papers due after every sixth lesson has been completed. Each lesson has been divided into four parts, marked A, B, C, and D. The first, A, contains assignments for required study. The second, B, contains assignments for optional study. Then follows a brief discussion of the particular material or play assigned for required study. The third, C, consists of questions on the required assignment, the answers to which are to be written in a notebook kept by the student but not forwarded to the instructor except at his request. These questions are for the purpose of guiding the student in his study, and are in the nature of a preliminary to the required papers. The fourth part of the lesson, D, consists first of questions for the papers based on the required reading, suggested under A, and second, of questions based on the optional reading, suggested under B. These papers are due after every sixth lesson, should be about 2000 words in length, and are expected to treat of some particular phase of a play or dramatist covered during that period. This essay must be specific, reflecting the personal observations of the student on an aspect of the work which is both significant and definite. The questions under D of each lesson indicate the kind of investigation and reaction that is desired, but the paper may not touch on any one of these particular phases at all, or it may combine several under an appropriate heading. These questions, unlike those for the notebook, under C, are primarily to stimulate further thought so that a suitable subject will be found about which to write; they are not intended to limit the field of the inquiry or the possibilities of individual research. The paper may indeed deal with other plays of the dramatists considered, or with dramatists whose work is not included in this outline. None of the optional reading or questions need be considered at all unless the student has time and so desires.

III. METHOD OF CONDUCTING THE COURSE

The work in the course will be conducted by correspondence. The student will be provided with the textbook and the required

plays. He will then do each lesson, write the answers to the questions under section C in his notebook, which may be called for upon request of the instructor at any time, and write the theme that is due after every sixth lesson, six being required for the complete course. These themes the instructor will read and grade, returning them to the student, with a summarized comment.

In beginning work on each lesson, the student should first read the required assignment, A, carefully and then whatever discussion occurs under section B.

IV. DIRECTIONS FOR PAPERS

(*a*) Write all exercises in ink. If you use a typewriter, type them.
(*b*) Use theme paper 8 x 10½ inches; if theme is typed, paper of ordinary typewriter size.
(*c*) Leave sufficient margins, at least 1½ inches at left if theme is written, 1 inch at each side if typed.
(*d*) Send manuscripts flat or folded: do not roll.
(*e*) Endorse manuscript as follows:

1. Number of theme (I, II, III, IV, V, or VI).
2. Title of theme.
3. Name of student and address.
4. Date.

For example:

I. Comparison of Gregers Werle with Rosmer.
Josephine X. Doe, 248 Chestnut St., Ware , Mass.
June 8, 1920.

(*f*) Address all communications to Mr. Edgar W. Burrill, Home Study Courses, 301 University Hall, Columbia University, New York City.

V. BOOKS USED IN THE COURSE

1. *Aspects of Modern Drama*, F. W. Chandler, New York, 1914.
This book will be referred to by the name Chandler.

2. *Chief Contemporary Dramatists*, T. H. Dickinson, Boston, 1915.
Twenty plays are found in this volume, all of which are required to be read. Complete lists of the most important authors' plays may be found in the Appendix to this book, but much more complete bibliographical material is contained in *Chandler*.
The plays included in this volume are as follows:
Bjornson's *Beyond Our Power* (*I*)
Strindberg's *The Father*
Hauptmann's *The Weavers*

Sudermann's *The Vale of Content*
Tchekhov's *The Cherry Orchard*
Maeterlinck's *Pelleas and Melisande*
Brieux' *The Red Robe*
Hervieu's *Know Thyself*
Wilde's *Lady Windermere's Fan*
Pinero's *The Second Mrs. Tanqueray*
Jones' *Michael and His Lost Angel*
Galsworthy's *Strife*
Barker's *The Madras House*
Yeats' *The Hour-Glass*
Synge's *Riders to the Sea*
Gregory's *The Rising of the Moon*
Thomas' *The Witching Hour*
Fitch's *The Truth*
Mackaye's *The Scarecrow*
Moody's *The Great Divide*

3. Ibsen's *A Doll's House, Ghosts, An Enemy of the People, The Wild Duck, The Lady from the Sea* (all in the Everyman Edition), and *The Master Builder* (Baker).
4. Hauptmann's *The Sunken Bell* (Huebsch) and *Rose Bernd* (Huebsch).
5. Sudermann's *Magda* (French).
6. Rostand's *Chantecler* (Duffield).
7. Shaw's *Candida, Caesar and Cleopatra, Man and Superman,* and *Major Barbara* (Brentano).
8. Pinero's *His House in Order* (Baker).
9. Galsworthy's *Justice* and *The Pigeon* (Scribners).
10. Barrie's *The Admirable Crichton* (Scribners).
11. Jones' *The Liars* (French).
12. Fitch's *The Girl with the Green Eyes* (French).

OPTIONAL

The Modern Drama, Ludwig Lewisohn, New York, 1915.
Special attention paid to French, German, and English drama.

The Student's Course in Literature, Volume 30 of The Warner Library, University Edition, New York, 1917. This book has admirable summaries of the various literatures of the world, with sketches of the cultural backgrounds of the different countries.

The Changing Drama, Archibald Henderson, New York, 1914.
Excellent summaries of the changes in form, content, and general tendencies of the modern drama.

Ibsen's *Brand, Peer Gynt, Rosmersholm, Hedda Gabler, John Gabriel Borkman, Little Eyolf, When We Dead Awaken.*

Björnson's *The Newly Married Couple, The Gauntlet, Beyond Human Might* (II).
Strindberg's *Miss Julia, The Dream Play.*
Hauptmann's *Before Dawn, Hannele, Drayman Henschel.*
Schnitzler's *Anatol.* Stanley Houghton's *Hindle Wakes.* Somerset Maugham's *A Man of Honor.*
Gorki's *The Night Refuge.* Andreyev's *To the Stars.*
Maeterlinck's *The Blind, The Intruder, Interior (Home), The Blue Bird.*
Brieux' *The Three Daughters of M. Dupont, Maternity.*
Rostand's *Cyrano de Bergerac, L'Aiglon.*
D'Annunzio's *Gioconda.* Echegaray's *The Great Galeoto.*
Pinero's *Mid-Channel, The Thunderbolt.*
Jones' *Mrs. Dane's Defense, The Divine Gift.*
Shaw's *Widowers' Houses, The Devil's Disciple, The Doctor's Dilemma.*
Ervine's *Mixed Marriage.*
Sowerby's *Rutherford and Son.*
Baker's *Chains.*
Masefield's *The Tragedy of Nan.*
Barker's *Waste, The Voysey Inheritance.*
Yeats' *Cathleen ni Hoolihan,* Synge's *In the Shadow of the Glen.* Gregory's *Spreading the News, The Travelling Man.*
Kennedy's *The Servant in the House.* Jerome's *The Passing of the Third Floor Back.*
Fitch's *The City.* Kenyon's *Kindling.*
Phillips' *Herod.*
Peabody's *The Piper.*
Zangwill's *The Melting Pot.*

PART I

General Introduction

The European drama of today, like that of ancient Greece, evolved primarily from religious ceremonies, but instead of centering around the altar of the Hellenic god Dionysius, the medieval drama arose out of the services of the Roman Catholic Church. A certain lyric quality is common to both the primitive Greek and the medieval drama; it was, in fact, from the Doric dithyramb that Greek tragedy arose, while Christmas songs of praise and Easter hymns of rejoicing marked the early representations in medieval Europe of episodes from the life of Christ. The Chorus remained a constituent element in the tragedies of Aeschylus, Sophocles, and Euripides, and in the comedies of Aristophanes, while the Elizabethan drama, though it discarded the chorus, did make use of occasional lyric songs and of frequent soliloquies. The Greek drama strictly observed the three unities, limiting the action to a single locality, to a single day, and to a single story. The Elizabethan drama, on the other hand, had a wide variety of scenes, the action might be spread over years, and there were often one or more sub-plots. It has been said that the Greek tragedy uses crisis action only, its entirety corresponding to an expanded Elizabethan fifth act.

But the religious beliefs of the Greeks and the medieval Europeans furnish another marked constrast in the treatment of their subjects. The Greek idea of an external and irresistible Fate, which finds its most sublime expression in Sophocles' *Œdipus the King*, gave way under the influence of Christianity to a belief in man as a free agent, able to determine whither he should go. We find in the morality play, which grew up a little later than the mystery and miracle plays with their presentation of scenes from the lives of Bible characters or of saints, man represented most didactically of all as a battleground for personified virtues and vices, but nevertheless able to choose at will which shall be his companions. Passing through a process of secularization, with influences from the

chronicle histories of the time and from the classics, the mystery play and the morality like *Everyman* developed at last into the full-fledged, robust drama of the Elizabethan age. The English drama of that time, indeed, both in quality and output, rose to the heights of ancient Greece, and in the work of Shakespeare it flowered into verse of a surpassing richness and beauty, while the late seventeenth century in France saw in Moliere probably the world's greatest writer of comedy.

Until the time of Ibsen and his contemporaries, who brought the drama back to reality more drastically than ever before, no pre-eminent figure stands forth. But Frenchmen like Scribe and Sardou had carried to an extreme the symmetrical or "well-made" type of play, which depended upon mechanical dexterity in its craftsmanship, and was so built upon accident as to be remote from actuality. They devoted a first act to sometimes tedious exposition, following it with an apparent solution which turned out to have been erroneous, and managed to keep up a certain suspense until the final denouement in the last act. The emphasis upon structure went to such rationalistic extremes that these playwrights seem to have spent their energies in making it plain to the audience for what purpose every character entered or left the stage, even if it were only to pick up a hat or an umbrella. Upon the heels of this era of glib technique but of fundamental artificiality, Ibsen and his contemporaries came, with their contribution of a new intellectual content.

With the influence of such powerful playwrights as Ibsen and Hauptmann was associated also a new birth of freedom for the stage itself. The conventions of the past were rapidly replaced with a new technique which would not tolerate a whole act of exposition, nor depend upon the aside and the soliloquy for the revelation of character. Better lighting facilities gave opportunity for more subtle shades of expression; long speeches were replaced by the broken sentences of real life; the actor no longer needed to come down to the edge of the platform stage and declaim to the audience: he must henceforth remain within the picture frame of the proscenium arch. Free Theatre movements sprang into being in most of the countries of Europe except Italy and Russia. In Paris first of all, Andrè Antoine opened his Théâtre Libre in 1887 with naturalistic plays from Ibsen, Tolstoy, Hauptmann, and others. In Berlin in 1889 the Freie Bühne under Otto Brahm was equally successful, while the Independent Theatre of London in 1891 paralleled similar

attempts in Vienna and Munich towards truth and freedom on the stage. Realistic interpretation and representation of life was everywhere the fashion at first, but symbolism and romance were not long barred, even in the works of the very men who had so vigorously taken the lead in reflecting actuality and sordidness. A decade later other repertory theatres were springing up in Dublin, Glasgow, Manchester, London, Chicago, and New York, until today experiments of all sorts are in vogue, from Stuart Walker's movable Portmanteau Theatre to the elaborate and highly successful Art Theatre of Nemirovitch-Dantschenko at Moscow. In the development of the contributory arts of the theatre, the perfection of scene-painting, of lighting effects, costuming, assemblage of harmonious properties, and the like, credit must be given to such experts as Craig, Reinhardt, Barker, Bakst, Stanislawsky, Ordynski, Belasco, Urban, and Robert Jones, who are of only secondary importance to the men who wrote the plays which they have so notably staged. Yet with all this wealth of assistance and this freedom from tradition, we find dramatists like Ibsen and Shaw frequently reverting to the classic unities of one place, one time (often the actual acting time), and one action, while the one-act play has flourished everywhere, under the skilful tutelage of such masters as Maeterlinck, Strindberg, Sudermann, Schnitzler, Barrie and the Irish dramatists.

On the whole, the drama of the last half century is characterized chiefly by its emphasis upon ideas, often subordinating the emotional appeal to the intellectual content. It reflects the changing standards of life, brought about by new scientific and humanitarian points of view. It is concerned frequently with specific problems, and occasionally even with obvious propaganda. The portrayal of life for its own sake is often abandoned in the effort to instruct, to reform, and to direct, rather than simply to amuse. There are some reactions from this trend, as in the Irish drama and in the romantic plays of several of the major dramatists themselves.

Fate is still an element in the action, but now in the guise of heredity and environment rather than as a theological concept, as with the Greeks, while the self-originating will in conflict with some champion of the immutable moral laws of the universe, as with the Elizabethans, has given way to a new idea of conflict: the individual's struggle, often unavailing, with inherited predispositions, social circumstances beyond his control, and the particular historical moment into which he is born. All volition is seen to be bounded

by preliminary and contributing causes. The emphasis in recent drama is therefore transferred from the individuals who defy righteousness to representatives of mankind who endeavor to reform general evils, ameliorate their own outward conditions, and remedy the abuses of organized and institutionalized society. The drama is part of the spontaneous and humanitarian effort to mitigate the injustices of life, especially among people who suffer under the imperfections of civilization. This economic, evolutionary, and sociological trend of the drama is most in evidence in such writers as Ibsen, Shaw, Hauptmann, Galsworthy, and Brieux, who feel that society as a whole is responsible for the adverse conditions which affect its individuals. Frequently there is no final reconciliation or adjustment, but a protest against cumulative injustice, which, it is felt, can be remedied for the future only by ourselves, in efficient and far-sighted co-operation now.

While a play has in the main been correctly defined as a representation, by actors, on a stage, before an audience, of a struggle between individual human wills, motivated by emotion rather than by intellect, and expressed in terms of objective action, yet today some exceptions must be taken to this definition. We have a right to exclude at once, of course, the so-called "closet dramas,"which are better adapted to be read than to be performed, because of their violation, or negligence, of the rules of dramatic technique. But the early static plays of Maeterlinck and the passive pictures of life of the Russian dramatists do not exhibit a well defined struggle between human wills, and yet may be effectively performed by actors, on a stage before an audience. Moreover, the thesis plays of Brieux and Hervieu are motivated rather by intellect than by emotion, and yet have been very successful upon the stage. Further, the struggle between individual human wills is lost sight of completely in such a play as *The Weavers*, where the conflict is rather between classes or groups of individuals. We may, indeed, be forced to the admission that any "play" that plays is a play, but nevertheless the element of struggle will usually be found to be a necessary prerequisite for success. The qualities that make a play distinctively actable, however, may have nothing in common with the demands of literature. Pantomime, whether upon the film or upon the three-dimensional stage, excludes the possibility of literature, and yet is fundamentally dramatic. Theatrical effectiveness may exist quite independent of any mastery of structure, charm of

style, or subtlety of characterization, which go to make up literature. Yet the plays here studied, for the most part exhibit not only that indispensable quality of theatrical effectiveness but also in some degree that more permanent elevation of manner which makes for literature, even if they fall far short of that combination of powers that makes Shakespeare's best plays masterpieces for all time. These plays, at least, have all stood the essential test of production upon the stage, a test which the more literary efforts of poets like Tennyson and Browning generally failed to meet.

PART II

Scandinavian Drama

The drama of Scandinavia has its roots in the native Eddas and Sagas which form so rich a background of culture for Norway, Sweden, Denmark and Iceland. Ibsen, Bjornson, and Strindberg drew their inspiration, if not their actual subject matter at first, from the deep wells of this pagan Norse literature. Something of the pithy brevity, directness, naturalness, and vivid imagery of the Eddas and Sagas characterize even their later work, but all three began with the attempt to transcribe dramatically some of the ancient legends and histories. The two sides of the Northern chart acter are reflected in Ibsen and Bjornson themselves, as well as in Ibsen's Skule and Haakon in *The Pretenders*, and in his *Brand* and *Peer Gynt*, one brooding, reflective, and Hamlet-like, the other a man of action, genial, and self-confident.

Ibsen, Björnson, and Strindberg are the three outstanding figures in the Scandinavian drama and will receive detailed treatment later. In Denmark, brief mention should be made of Oehlenschlager, the Germanized Dane whose romantic plays exerted such a strong influence upon Ibsen's early work, and Hjalmar Bergstrom, the leader of the younger dramatists of Denmark, whose *Ida's Wedding* and *Karen Borneman* deal with the rights of women, while *Lynggaard and Company* effectively shows the conflict of capital and labor. In Iceland, Johann Sigurjonsson shows more originality, depicting the elemental emotions of primitive life in such plays as *Hraun Farm* and *Eyvind of the Hills*. Another Danish dramatist, Holger Drachmann (1846–1908), who wrote many poems and stories as well as plays, one of the last of which was a lyrical drama, *Halfred Vandraadskjald* (1900), produced an opera, *Once upon a Time*, founded on Hans Christian Andersen's tale, *The Swineherd*. Among the Swedish dramatists should be mentioned also Anne Charlotte Leffler Edgren (1849–1892), whose plays for the most part are concerned with woman's struggle with her conventional environment, *The Actress* (1873) running for an entire winter at Stockholm, but

A Rescuing Angel (1891) being her greatest success. In Norway the dramatic work of the novelist Jonas Lie (1833–1908), deserves comment, especially his comedy, *Merry Women* (1894) and a fairy play, *Lindelin* (1897), while Hjalmar Boyesen's (1848–1895) *Alpine Roses* was successfully acted in New York in 1883.

Henrik Ibsen (1828–1906) marks most conveniently the beginning of the modern movement in the drama. Himself the most potent force in the last half century of drama, he has influenced all subsequent playwrights, both technically and philosophically. The theory of evolution strongly affected his point of view, scientific heredity being used as a theme in several of his plays. On the technical side, he perfected the "well-made" play of Scribe and Dumas *fils*, and brought to a high development the retrospective method, whereby what has happened previously to the rise of the curtain on the first act is revealed little by little throughout the play. Elmer Reizenstein's recent *On Trial* similarly works backwards in time, but the same method was familiar to the Greeks, whose *Œdipus the King* (Sophocles) most notably makes use of the retrospective method. Ibsen's *Ghosts* and *Rosmersholm* are the best examples of this method, but it is not confined to them.

The simplicity of Ibsen's technique is like that of the Greeks. There is the same compression of the action, often to the actual acting time. There is little, if any, change of scene. The language is that of real life. Emphasis is laid upon the inner struggle rather than upon the outer. Like the Greek dramatists also, he begins near the catastrophe and evolves retrospectively the events that have preceded. His people are mediocre; he avoids theatric effects; he refrains from violent scenes. There is a pervasive atmosphere of intellectual discussion; but his realism and satire are tempered by poetry and symbolism, especially in his early and final periods. Belief in the individual and in the assertion of his rights is apparent; but this belief is balanced by regard for the necessity of compromise with and for society.

Of Ibsen's early plays, which were written in verse, *Brand* and *Peer Gynt* represent two aspects of the Norwegian character. Brand is the Quixotic idealist who sacrifices mother, wife, child, and friends as well as himself in a sublimely selfish pursuit of truth as he sees it. Peer Gynt, the dreamer, compromises with every situation, finding his real self at last in the loving heart of a woman. *Emperor and Galilean* is an historical drama on Julian the Apos-

tate. Of the prose dramas not required to be read, *Pillars of Society* depicts the regeneration of a respectable leader of a community, whose success has been founded upon deception. *Rosmersholm* relates the suicide of an unhappy wife because of the intrusion of her husband's lover, and concludes with their suicide from remorse. *Hedda Gabler* is a somewhat pathological analysis of the vampire type of woman. *Little Eyolf* is a study of parents whose unchecked selfishness results in the death of their child, but who find peace ultimately in service of the community. *John Gabriel Borkman* studies the financial captain of industry, who has sacrificed love to ambition, like *The Master Builder* and the sculptor in *When We Dead Awaken.*

In spite of Ibsen's insistence upon greater freedom for the individual, he maintained a profound respect for social institutions in *The Wild Duck* and *Hedda Gabler*, which are, in a way, the obverse of the position taken in *A Doll's House*, *Ghosts*, and *An Enemy of the People.* With him *Peer Gynt* is also a foil for *Brand*; Gregers Werle the foolish idealist follows Stockmann the resolute, if untactful reformer; and the destructive Hedda corrects any misconceptions aroused by the individualistic Nora as to a universal revolt of women from responsibility and duty. *Rosmersholm*, *The Master Builder*, *Little Eyolf*, and *John Gabriel Borkman* also point out the destructiveness of extreme individualism.

In *Pillars of Society*, *Little Eyolf*, and *John Gabriel Borkman* Ibsen approaches individualism from another angle, dealing in these plays with children who are expected to shape their careers according to the wishes of their parents, and repudiating this point of view, as Shaw does also in *Misalliance.* The problem of the artist in conflict with the conventions and duties of society centers the attention in *The Master Builder*, *John Gabriel Borkman*, and *When We Dead Awaken*, the artist genius being respectively an architect, a financier, and a sculptor. Borkman, like Bernick in *Pillars of Society*, rejects love for power, and Rubek the sculptor repudiates love for art, while Solness the builder sacrifices integrity to ambition.

The love interest is dominant in Ibsen's last four plays, *The Master Builder*, *Little Eyolf*, *John Gabriel Borkman*, *When We Dead Awaken*, though phases of the marriage problem are treated in *A Doll's House*, *Ghosts*, *The Wild Duck*, *Rosmersholm*, *The Lady from the Sea*, and *Hedda Gabler.* These last four plays have another sim-

larity in that they all end with climbing; in the last act of each the characters ascend to an "elevation," "a plateau", or a mountain peak; they start in-doors, and emerge to out-of-doors; beginning in a room, they go out and up. This parallels in a measure the spiritual quality of the action, which is regenerative, for Solness, Allmers and Rita, Borkman, and Rubek all make progress in soul development, they all aspire. If argument were needed to refute the claim that Ibsen is not fundamentally an optimist, these ripest of his plays would be sufficient evidence; but we also have *Peer Gynt*, with its rewarded search for reality, *Pillars of Society*, with its carefully motivated regeneration, *An Enemy of the People*, with its uncompromising loyalty to the truth, and *The Lady from the Sea*, with its transfiguration of a false marriage, as in *Little Eyolf*, into a marriage based on free choice, and becoming thenceforth neither a slavery nor an ecstasy, but a mutual service, a friendly companionship. Even *A Doll's House*, *Ghosts*, *The Wild Duck*, *Rosmersholm*, and *Hedda Gabler* are not properly to be viewed as pessimistic, for Ibsen is showing in those plays what not to do if one wishes to live wholesomely and with the expectation of happiness. His interest in why and how things happen rather than in what happens persists throughout, and for the expression of this attitude his frequent retrospective action is admirable.

Björnsterne Björnson (1832–1910). Novelist and statesman as well as dramatist, Björnson was the first to found the new drama in Norway, but it was the fame that came to Ibsen that attracted the world's attention to him. He uses little of the retrospective method in his technique, but like Ibsen makes the drama the vehicle for a free discussion of individual rights and intellectual liberty. In a play like *The Gauntlet* he is obviously the propagandist. More versatile than Ibsen, he is perhaps more superficial and hence more popular. He also began with historical and romantic plays, becoming later more concerned with social reform. His work shows that he was a practical man of the theatre, like Ibsen again, who also was a theatre manager.

The Newly Married Couple (1865), the first of Björnson's plays to reflect the impact of the mid-century realism, deals with the inadvisability of a wife's living with her parents after marriage. *The Gauntlet* (1883) is an example of the play with a thesis. Dealing with the "double standard" of sexual morality, Björnson makes here a strong plea that a man should observe the same chastity be-

fore marriage that he expects of his wife. (Cf. the same point of view in Rachel Crothers' *A Man's World*, its repudiation in Augustus Thomas' *As a Man Thinks*, and the woman's plea for equal sexual experience in Stanley Houghton's *Hindle Wakes*, Galsworthy's *The Eldest Son*, and Sudermann's *Magda*, where the woman refuses marriage as a means of reparation for her injured honor. Somerset Maugham in *A Man of Honor* showed how futile was the chivalry of such a marriage.) *Beyond Our Power* (I.) deals with human limitations in regard to healing the sick by faith (Cf. Jones' *Judah* and Moody's *The Faith Healer*), while its sequel, *Beyond Human Might* (II.)—the second part of *Beyond Our Power* —is concerned with the limitations which beset economic and social reform. (Cf. also Galsworthy's *Strife*). Specifically, *Beyond Human Might* is a drama of industrial conflict, postulating the futility of violence in the settlement of labor disputes. (Cf. Tarkington and Wilson's *The Gibson Upright*, which shows the need for leadership and capital in industry.) In *Love and Geography* a husband regards his work as more important than attention to his wife and daughter; in *When the New Wine Blooms*, it is the wife and three daughters who regard their own interests as more important than consideration for the husband and father.

August Strindberg (1849–1912). The great Swedish dramatist was the chief opponent of Ibsen's ideas of emancipation for women, savagely attacking the rise of feminism, especially in *The Father*, *Miss Julia*, and *Comrades*. He bitterly indicts woman as the robber of man's power, portraying the instinctive duel of sex most strongly, perhaps, in the one-act study of hatred called *Creditors*. He defended his attacks upon the other sex by declaring that he chid woman because he loved her so well, and it is well to remember that his preoccupation with the disharmonies of married life were not merely negative and autobiographical; keenly sensitive to the suffering of his own unhappy and loveless childhood, he wished to help the new generation towards better and more compatible unions. An infinite pity for all human misfortune marks his work. Woman was a source of perturbation to the end, though in *After the Fire* he suggests that the conflict she produces may be as desirable as that between fire and water, which produces steam. Elsewhere he suggests that the alternations of love and hate between male and female may be as necessary as the repulsion existing

between positive and negative electricity. Certainly the most carping critics cannot deny that in *Lucky Pehr*, *Easter*, and *Swanwhite* he has presented sweet and appealing women.

His early historical play *Master Olof* is said to have inaugurated Sweden's dramatic renaissance. Like his Norwegian contemporaries, he was also a practical theatre manager. As there are resemblances between his Christine in *Master Olof* and Ibsen's Nora in *A Doll's House*, and between Strindberg's *Lucky Pehr* and Ibsen's *Peer Gynt*, so the Swedish dramatist's *Miss Julia* is a study in degeneration comparable with the Norwegian's *Hedda Gabler*, while *The Spook Sonata* is faintly reminiscent of *Ghosts* in more than title. In *The Dream Play* we have a triumph of genius. Only a master of technique could have attained the singular felicity of form of this *tour de force*. There is nothing else in literature quite like it; no other dream play which catches in so remarkable degree the peculiar psychology of the actual dream state. Note the shifting point of view and the successive changes of scene, melting one into the other. It is fantastic, incoherent, kaleidoscopic, grotesque, and curious—like a dream. And yet it has a unity, and is dramatic. Even its digression to interpret Brahmanistically the origin of evil fits into the general scheme of the play. With *Miss Julia*, the preface, as with some of Shaw's plays, is of more value than the play itself, with its forceful if ruthless application to human beings of biological and eugenic principles: Strindberg is here advocating the elimination of the unfit. *The Link*, like Brieux' *The Cradle* and Hervieu's *The Nippers*, shows the harm done to the child by divorce.

LESSON I

A. Required reading: Introductory remarks and the excursus on the Scandinavian Drama (pp. 3–18); Chandler: pp. 1–10.

B. Optional: Archibald Henderson's *The Changing Drama*, pp. 3–83.

C. Questions for notebook:

1. What were the characteristics of the Greek drama?
2. What differentiates the Elizabethan drama?
3. What does Ibsen owe to the masters of the "well-made" play?
4. Why is Ibsen regarded as the greatest of the contemporary dramatists?
5. What is the definition of a play?
6. What is meant by the drama of ideas?
7. How does Strindberg's point of view differ from Ibsen's?
8. Name a dramatist from each of the Scandinavian countries, with one of his important plays.

D. Questions for papers:

(*a*) From the required reading:

1. What is the new dramatic conception of fate? Illustrate from plays read.
2. What contemporary plays observe the three classical unities?

(*b*) From the optional reading:

1. Make a summary of the material read, stressing those parts which seemed to you the most important.
2. Write illustratively on the drama of recessive action, and the drama of explication.

LESSON II

A. Required reading: Ibsen's *A Doll's House*; Chandler: pp. 13–18, 193.
B. Optional: Ibsen's *Brand* and *Peer Gynt.*

A Doll's House (1879) is one of the best of Ibsen's social dramas, the drama of ideas. This play is written around and for the sake of the last half of the last act, where the husband and wife struggle for mastery of the situation. The equality and individuality of woman is Nora's theme. Ibsen is attacking the parasitic conception of marriage, which subordinates the individuality of a woman to her duties as wife and mother. He contrasts also Nora's generous deed with her husband's "commonplace principles of honor," which do not take into account the motive of an action. The play aroused violent opposition, to such a degree that German theatre-managers forced Ibsen to have a happy ending; but that was eventually abandoned and the piece is now produced as originally written, with Nora leaving home.

C. Questions for notebook:

1. Outline the play, giving the chief episodes in topic form.
2. Who is responsible for Nora's parasitic nature?
3. How does Dr. Rank contribute towards the action of the play? Note the germ of *Ghosts* in his discussion of his undeserved suffering.
4. How does Nora justify her separation from her children? What is the basis for her fear lest she contaminate them?
5. How does the story of Mrs. Linden contribute to the main theme?
6. Point out the use made in the play of hereditary influences.

D. Questions for papers:

(*a*) From the required reading:

1. What does Nora mean by "the miracle"? Will her separation from her husband be permanent?
2. Is her revolt justifiable? Is it adequately prepared for?

3. Do you feel that Nora's presentation of her case to her husband is as one-sided as his former assumption of superiority? Note at least the somewhat melodramatic language of part of her argument.
4. Compare this struggle for mastery between man and wife with that of the couple in Strindberg's *The Father*.

(*b*) From the optional reading:

1. Note as many points of contrast as possible between the characters of Brand and Peer Gynt.
2. How far does the dramatist make each responsible for his nature?
3. To what extent should Brand have compromised?
4. Compare Brand with Brutus in Shakespeare's *Julius Caesar*.
5. Why is the destruction of Brand by an avalanche symbolically appropriate?

LESSON III

A. Required reading: Ibsen's *Ghosts*; Chandler: pp. 18, 19, 22, 23.

B. Optional: Ibsen's *Rosmersholm*.

GHOSTS (1881) was written to show what would happen if the contract of marriage were made so inflexible that no sanction was given a woman to leave her husband. It was a reply to those critics of *A Doll's House* who had asserted that no wife had such a right. Two points may well be raised in this connection: whether the case presented is not too extreme (*a*) for the purpose of defending such a contention, and (*b*) as matter for art. Note also how, as in *A Doll's House*, though much more here, we learn act by act of the important preceding circumstances. Only enough of the past is given in each scene to explain and prepare for the present action.

C. Questions for notebook:

1. Outline the play, not as it is unfolded, but according to the actual chronology of the events, past as well as present.
2. Outline the play according to Ibsen's presentation of the events, noting each place where references to past events are inserted.
3. What is the significance of the title? In this connection note a speech by Mrs. Alving which foreshadows the theme of the following play (*An Enemy of the People*).
4. How does Oswald justify the request that his mother should put him out of his incurable misery?
5. Note the economic compulsion that drove Mrs. Alving to marry, and compare with that of Mrs. Linden in *A Doll's House*.
6. What is the theme of *Rosmersholm*?

D. Questions for papers:

(*a*) From the required reading:

1. For what purpose is Oswald sent away? Would the environment of his home have been better for him than his life abroad?
2. To what extent is he helpless in the hands of fate? Whose is the original responsibility for this tragedy? Cf. fate in *Œdipus* and *Hamlet.*
3. Whom does Pastor Manders represent? What is the implication of the failure to insure the orphan asylum? How does it intensify the main theme?
4. How does the case of Regina parallel that of her half-brother Oswald? How does it intensify the main theme? Cf. the sub-plot in *King Lear.*

(*b*) From the optional reading:

1. Cf. the retrospective action in *Rosmersholm* with that in *Ghosts.*
2. Is the repudiation of individualism here inconsistent with its championship in *A Doll's House*?
3. What abnormality of disposition is hereditary with Rosmer?
4. What is it that weakens Rebecca's strength of will?
5. Was Beata's suicide one of self-sacrifice or despair?
6. Cf. Rosmer with Gregers Werle in *The Wild Duck.*

LESSON IV

A. Required reading: Ibsen's *An Enemy of the People*; Chandler: pp. 16, 17, 20, 21.

B. Optional: Ibsen's *Hedda Gabler.*

An Enemy of the People (1882) was written in answer to the fierce attacks made upon the two preceding plays. Ibsen here defends the reformer, who, like himself, is bitterly assailed when he proposes to tell unpleasant truths. Dr. Stockmann maintains that most truths cease, however, to be true after eighteen or twenty years, though still rigidly adhered to by the majority; and hence that majorities are generally wrong. The play becomes, in a measure, a repudiation of democracy, arguing that the breed and ability of the mongrel masses must necessarily be inferior to that of the aristocratic minority.

C. Questions for notebook:

1. Make a list of the episodes of the play.
2. Does Stockmann in any way accomplish his purpose?
3. On what grounds does Ibsen attack the control of the majority?
4. What reasons did the people of the community have for siding against Stockmann?

5. What analogies from the animal world does Stockmann use to prove his argument for leadership by the carefully bred minority?

D. Questions for papers:

(*a*) From the required reading:

1. Are the long passages in Stockmann's speech dramatic? Cf. Antony's speech in Shakespeare's *Julius Caesar*.
2. Should Stockmann have remained silent? Should Ibsen?
3. For whom does old Morton Kiil stand? Is he overdrawn? Is there any symbolical quality in Stockmann's daughter Petra?
4. What methods could Stockmann have used to obtain his ends?
5. How far, according to this play, is the principle of democracy valid in practical government? Is public opinion generally wrong?

(*b*) From the optional reading:

1. Re-read *Hedda Gabler* to note the economy of details, especially in the exposition. See how the opening lines build towards the final climax, every phrase contributing some vital element to the development of the psychological portrait of the title figure and her inevitable tragedy. Note how much we have learned about her before she herself appears. Few plays are more compactly constructed.
2. What characteristics of her husband serve to intensify her discontent with her surroundings? Is their incompatibility insurmountable?
3. Would Hedda have been happy if she had married a man like Judge Brack? How does he contrive to put her in his power?
4. What is the significance of the title, which calls her still by her father's name rather than by her husband's? (She remains Hedda *Gabler*, not Hedda *Tesman*.)
5. What were the circumstances of her marriage with Tesman? How does her training unfit her to face the present situation?
6. What are Hedda's reasons for burning Lovberg's manuscript?

LESSON V

A. Required reading: Ibsen's *The Wild Duck*; Chandler: pp. 24–26.

B. Optional: Ibsen's *John Gabriel Borkman*.

The Wild Duck (1884) seems at first to deny the validity of ideals which Ibsen, in *Brand* and *An Enemy of the People* had been at such pains to show his heroes upholding in their conduct. But he is really protesting against blind allegiance to a formula rather than against genuine idealism, just as he had shown how destructive was Brand's formula, "All or nothing." Ibsen gives the name of his only sister to the appealing child, Hedwig. The

original Hedwig was of a mystical bent. The poet wrote to her in 1869, "You are certainly the best of us." The situation of Hedwig in the play is like that of Eyolf in *Little Eyolf*, who also had a selfish parent, and like the unfortunately illegitimate Dina Dorf in *Pillars of Society*.

C. Questions for notebook:

1. Outline the events of the play.
2. To what extent does heredity appear in this play to explain the temperament of Gregers Werle and Hjalmar Ekdal, and the physical handicap of little Hedwig?
3. Note the specific illusions of the various persons of the play.
4. How does Hedwig's suicide strengthen the main theme of the play?
5. Who is Ella Rentheim?

D. Questions for papers:

1. Is the revelation of the past that comes to the Ekdal household at all regenerative?
2. Does Dr. Relling's doctrine of the necessity for some specific illusion in life apply to all? Does it imply a fundamental pessimism?
3. Upon whom does the blame rest for this tragedy which overtakes an innocent child?
4. Note the symbolical relationship between the wounded wild duck and Hedwig. Does this symbol represent also the Ekdal family as a whole, or perhaps humanity in general, crippled by limitations of all kinds, hiding under illusions from the probing of meddlesome "truth"-mongers?

(*b*) From the optional reading:

1. Why does Borkman believe that he is lifted above the operation of the laws and standards which govern the average member of society?
2. What has most seriously undermined him, his crime or his rejection of love for material power?
3. Is there a symbolical meaning in the snowstorm in which he dies?
4. Does Borkman's consciousness of his mistake come in time to allow him to make reparation?

LESSON VI

A. Required reading: Ibsen's *The Lady from the Sea*; Chandler: pp. 24, 25.

B. Optional: Ibsen's *Little Eyolf*.

THE LADY FROM THE SEA (1888) has to do with the necessity for freedom of choice in marriage, with real love as a fundamental requirement. Ibsen

had already touched on this theme in *Hedda Gabler*, with some light stress also upon the economic compulsion that drove Mrs. Alving to marry, and Mrs. Linden as well. Here the theme is complicated by a singular obsession with the sea, and a previous moral obligation to a Stranger who seemed to personify all that was mystical and restless in her nature.

C. Questions for notebook:

1. Tell the story of the play as briefly as possible, but connectedly.
2. What ground is there for believing that Ellida manifests recessive characteristics of an earlier fish stage in human development?
3. What bearing does the fact of her maternal insanity have on her condition?
4. How may her early environment account for her mood?
5. How can the peculiarity of her child's eyes be accounted for?
6. How does the selfishness of Little Eyolf's parents react upon him?

D. Questions for papers:

(*a*) From the required reading:

1. Why is it that the Stranger is represented finally as quite commonplace and prosaic?
2. How does it happen that he finally loses all power of attraction for her?
3. Is the "happy ending" here logical?

(*b*) From the optional reading:

1. Cf. the motive of Ellida in marrying Wangel with that of Allmers in marrying Rita in *Little Eyolf*.
2. Is the death of Eyolf regenerative for the parents? Is there a cynical element in the facility with which Ibsen makes them turn from the effects of their selfishness to the contemplation of the joys of service?
3. Cf. the irony of Allmer's attempt to write a book on "Human Responsibility" with Gregers Werle's failure to make a fire in his own stove.
4. In *Pillars of Society*, *Little Eyolf*, and *John Gabriel Borkman*, Ibsen deals with children who are expected to shape their careers according to the wishes of their parents. Is his repudiation of such an attitude sound? How does Eyolf's uniform, which so accentuates the pathos of his condition, bear on this consideration?
5. Cf. the Rat Wife as a symbolical figure with others, such as the Button-Molder in *Peer Gynt*, the Queen in *The Death of Tintagiles*, and the Angel in *Hannele*.
6. Note the similarity of the remorse of the parents for their unintentional "murder" of Eyolf with that of Solness the Master-Builder for willing the fire that destroyed his house and fatally exposed his children.

LESSON VII

A. Required reading: Ibsen's *The Master Builder*; Chandler: pp. 10–12, 26–29, 110.

B. Optional: Ibsen's *When We Dead Awaken.*

THE MASTER BUILDER (1892) is the most difficult of Ibsen's plays to interpret, for it is charged with symbolism. It marks a return to the more poetic mood of his earlier plays, and while realistic in from contains many secondary, and often obscure, meanings. The play grew out of an incident of Ibsen's own life: in the summer of 1889, when he was sixty-one years old, he had a love affair with a young Viennese lady of eighteen, Miss Emilie Bardach; and the references to the churches, houses, and towers which Solness builds may also be autobiographical, referring to the three types of his plays, the romantic dramas, the social dramas, and the symbolistic plays. As a representation of real life, the relations between Hilda and Mrs. Solness seem hardly natural; but if Hilda stands not only for the younger generation but also for the youthful aspiration of Solness himself returned to him, then there is a consistent meaning. There is a similar difficulty about other symbols.

C. Questions for notebook:

1. Pick out the various objects, events, and persons which may have symbolical meaning. Try to interpret them consistently.
2. Taken literally, what comparison is there between Hilda and Hedda Gabler?
3. What are some of the inconsistencies in the relations between Hilda and Mrs. Solness?
4. What points of resemblance are there between Solness the Builder, Borkman the Financier, and Rubek the Sculptor?
5. Explain the term subjectivist as applied to Ibsen.
6. What are some of his limitations?

D. Questions for papers:

(*a*) From the required reading:

1. Is *The Master Builder* a tragedy of ambition like *Macbeth*, or is there a spiritual triumph at the close? Why does Hilda remain gazing upward?
2. Is the play effective without any interpretation of the symbolism?

(*b*) From the optional reading:

1. What is the significance of the title, *When We Dead Awaken*?
2. Cf. the setting here with that of *Brand* and *John Gabriel Borkman.*
3. Is Rubek's defence of his conduct as a genius valid?
4. Why is it that his conception of his masterpiece undergoes such a change?

LESSON VIII

A. Required reading: Björnson's *Beyond Our Power* (I); Chandler: pp. 147–149, 160–169, 185–188, 334–336, 350–352.

B. Optional: Björnson's *The Newly Married Couple*, *The Gauntlet*, the second part of *Beyond Our Power*, usually translated as *Beyond Human Might*.

Beyond Our Power (I.) (1883) is Björnson's most powerful play. The spiritual potency of love and faith in healing the sick is shown to be limited by the laws of nature. The play does not solve the question it raises, whether it is Pastor Sang's faith that makes his invalid wife walk, or her love for him; neither is it clear whether we are to assume that his faith was so great that it made the avalanche swerve aside. At any rate the miracle of healing, if such it is, results in the death of both the pastor and his wife.

C. Questions for notebook:

1. Note the references to Pastor Sang by others, and put down the various traits of his character which they signify.
2. What effect does the churchmen's discussion of miracles have upon the action of the play? Why do they oppose such demonstrations?
3. What is the wife's comment on her husband's excessive idealism?
4. Why has the priestly hero so long been satirized upon the stage?
6. What treatment does Ibsen give this type?
7. What artistic objections are there to depicting ministers in plays?
8. How does the ending of Moody's *The Faith Healer* differ from Björnson's play?
9. What is the point of Brieux' *Religion*?
10. To what type of drama does *The Newly Married Couple* belong?
11. How is the theme of *Love and Geography* complementary to that of *When the New Wine Blooms*? How is the point of view of both at variance with that of Ibsen?
12. In what way is the second part of *Beyond Our Power* a sequel to the first part?
13. Compare Björnson with Ibsen in as many respects as possible, making parallel lists of characteristics.

D. Questions for papers:

(*a*) From the required reading:

1. Cf. the relations between Pastor Sang and his wife with those between Wellwyn and his daughter in *The Pigeon*.
2. Is the ending of this play tragic? Is it a repudiation of faith?
3. What effect is gained by calling attention to the bleak surroundings in which the Pastor's family live? Cf. *Brand*.

(*b*) From the optional reading:

1. Does the thesis of *The Gauntlet* develop gradually and naturally out of the action, or does it seem forced? Does Ibsen embed his idea in his action better than Björnson? Illustrate.
2. Should the mother have revealed to her daughter her father's infidelity? Cf. *Ghosts.*
3. Cf. Holger's argument in *Beyond Human Might* with Stockmann's in *An Enemy of the People.*

LESSON IX

A. Required reading: Strindberg's *The Father*; Chandler: pp. 63, 86, 87, 180, 181, 203–205, 294–306.

B. Optional: Strindberg's *Miss Julia, The Dream Play.*

THE FATHER (1887) is one of the most powerful and unpleasant plays written. It is well constructed, containing a single idea which is effectively worked out: a woman drives her husband mad by arousing his doubts as to the paternity of their child. A minor character, as with *King Lear*, faces a situation similar to that of the main characters. The portrayal of the wife's icy selfishness, her intolerable hatred of the husband because of the intensity of her desire to control her daughter, are memorable.

C. Questions for notebook:

1. Note the economy of the dialogue. Do you find any lines irrelevant to the total effect?
2. Pick out passages that portray character by deft conversational touches which at the same time forward the story.
3. What is the Captain's idea of immortality?
4. What two plays of Strindberg are like two of Ibsen's in their titles, and somewhat in their themes?
5. What is Strindberg's idea of woman? of love?
6. How does Strindberg's life account for his misogyny?
7. What are some of Strindberg's other plays, and what are their themes?

D. Questions for papers:

(*a*) From the required reading:

1. Is the Captain insane when he throws a lighted lamp at his wife?
2. Cf. Laura's ruthlessness with the pursuit of Tanner by Ann in *Man and Superman.* How is it that we like both of Shaw's characters more than Strindberg's?
3. What is it that Strindberg's play lacks?
4. Do you sympathize with either of the main characters in *The Father?* Why (not)? Are they responsible for their abnormal traits?

5. Do they act with sufficient naturalness to produce the illusion of reality? Illustrate.

(*b*) From the optional reading:

1. Cf. *Miss Julia* with *Hedda Gabler*, as a powerful study in degeneration. Note the causes which have led to Julia's and Hedda's condition. Are they responsible for their destruction?
2. Are such psychological victims a menace to society? Is their death then really tragic? Would a "happy ending" be consistent or possible?
3. Why does Jean have such power over Julia? Do they love?
4. What positive aspects has the play? Is Strindberg a mere misogynist?
5. Does Strindberg show marriage and feminism to be, contrary to Ibsen, incompatible?
6. Cf. Julia with Laura. Is Julia, hysterical, capricious, parasitic, more, or less, womanly? Does she appeal to your emotions?
7. Is *The Dream Play* dramatic? Is it altogether pessimistic?

PART III

German Drama (with Austrian Drama)

After the epoch of Lessing, whose *Minna von Barnhelm* was the first purely German play, and of Goethe and Schiller, a period of blight ensued for German drama, relieved only by the talent of Grillparzer and the genius of Hebbel and Wagner. Without the natural gift to invent a new type of play and unwilling to copy the artifice of the unloved French school, the German stage languished. Adaptations of the French society play, supplied with German local color, did find their way to the major theatres through the skill of Paul Lindau, Oscar Blumenthal and others, and the historical dramas of Ernst von Wildenbruch also relieved the dearth of native material. But it was not until 1889 that Arno Holz and Johannes Schlaf united their efforts to give in *The Selicke Family* the first promise of the new art that was to break with the past so completely. This play, the first attempt at naturalism in the German theatre, was shown to Hauptmann in manuscript before he had written *Before Dawn*, which was to surpass Holz and Schlaf in the mastery of a technique that used the fragmentary speech of daily life and depicted the commonplace.

Credit for the production of this strikingly photographic play must be shared with the brilliant journalist, Maximilian Harden, the critics, Theodor Wolff and Paul Schlenther, and the accomplished stage-manager, Otto Brahm, all of whom helped organize the Free Stage Society (Verein Freie Buhne) in Berlin in 1889. Like Antoine's Théâtre Libre which had preceded it at Paris by two years this new theatre began with plays by Ibsen, Tolstoy, Zola, and Goncourt, but Hauptmann was the first native contributor, though it should be remembered that almost simultaneously at the Lessing Theatre Sudermann was having striking success with another naturalistic play, *Honor*.

GERHART HAUPTMANN (1862–), the foremost dramatist of Germany today, has written two distinct types of play, but unlike

Ibsen, his realistic plays came first, and the romantic and poetic dramas later. In a play like *Hannele*, a dream poem in two parts rather than a play, the two tendencies are combined, and we have the most striking naturalism in juxtaposition to the most exalted romanticism. Few of Hauptmann's plays, however, are alike in form, subject matter, or treatment. Poetry, allegory, and folk-lore mingle in *The Sunken Bell*, while his first play, *Before Dawn*, is the most undiluted scientific realism.

This play, contributed (1889) to the Free Theatre movement in Germany and considered the first important example of the new naturalistic school, remains one of the most conspicuously unrelieved, almost brutally negative pictures of life, comparable only with Ibsen's *Ghosts*. *Lonely Lives* has points of similarity with the Norwegian's *Rosmersholm*, and the symbolism of *And Pippa Dances* is even more confusing than *The Master Builder*; but *The Weavers* excels by reason of its powerful depiction of lives imprisoned and ruined by poverty. *Drayman Henschel* and *Rose Bernd*, two great dramas of the peasantry, contain also protagonists more sinned against than sinning, the latter reminding us of Hardy's *Tess of the d'Urbervilles*; while in *The Rats* the people of the slums swarm across the stage, some of them as repellent as the villains of Dickens, but less sordid than the figures in Gorki's terrible sink of humanity, *The Night Refuge*. In *Griselda*, we have an interesting psychological and eugenic version of the old "patient Griselda" story. But it is, perhaps, the figure of the giant teamster Henschel and the similarly passive and simple-souled sufferer Rose Bernd that stand out most compellingly from Hauptmann's work.

Hermann Sudermann (1857–). Beginning as a successful novelist, Sudermann produced his first play in 1889, *Honor*, which with Hauptmann's *Before Dawn* began the new naturalistic drama of Germany. This dramatist combines truthful delineation of character with the presentation of a social problem or thesis, resulting usually in a combined unpleasantness and purposefulness. Sudermann frequently uses the "triangle situation," of one man and two women, or two men and one woman, and is fond of depicting the erring woman, representing her as largely justified in *Magda*, *The Fires of St. John*, and *The Joy of Living*, and as unalterably weak and vicious in *John the Baptist*, *Honor*, and *The Destruction of Sodom*. With little of the poetry and power of characterization of

Hauptmann, he is superior as a craftsman; less idealistic, he is a greater technician.

Frank Wedekind (1864–) notoriously exhibits degenerates and erotomaniacs, but in *The Awakening of Spring*, he unfolds a tragedy of adolescence, the psychology of which is so manifestly true that one can bear the repellant details. Sex love to him is wholly sensual, a mad lust of the flesh; but in this "children's tragedy" he is attacking the pernicious system of repressing the facts of sex in training youth. Like Cosmo Hamilton's milder play, *The Blindness of Virtue*, it argues for educated virtue rather than dangerous innocence. Wedekind's view of love is different from that of Strindberg's clean hatred of its arbitrary power, or Shaw's good-humored explanation of it as an impersonal cosmic force for race perpetuation, or the cloying beauty of D'Annunzio's presentation of it as a languorous disease, or the worldly sentimentality of Schnitzler's characterization of its charm and impermanence. The sensational character of Wedekind's work is best seen in plays like *The Dance of Death*, *Hidalla*, and the two plays *Earth Spirit* and *The Box of Pandora*, these two presenting a study in nymphomania in the person of the terrible Lulu. Wedekind's *The Awakening of Spring* influenced the school dramas of two other North Germans, Max Dreyer and Otto Ernst, whose satires of the pedagogical system in Germany are quite the opposite of the sentimental *Old Heidelberg* of Meyer-Forster.

Closest to Sudermann in his flexible technique, with something of the manner of Grillparzer, is Ludwig Fulda (1862–), who began with satirical comedies like those of Paul Heyse, followed these with naturalistic dramas like Hauptmann's, responded next to the romantic reaction with *märchen* dramas such as *The Talisman*, wrote comedies like *Robinson's Island* with its theme similar to the later Barrie triumph, *The Admirable Crichton*, tried his hand at a verse tragedy, wrote serious prose dramas, one-act plays, and light comedies like *The Blockhead*, and translated Ibsen and Rostand.

Carl Hauptmann, Gerhart's younger brother, more of a philosopher than dramatist, wrote three praiseworthy naturalistic dramas, but his originality is more pronounced in chronicle plays on Moses and Napoleon, and in an extraordinary performance

called *War—a Tedeum*, which produces the effect of a nightmare. More akin to Gerhart Hauptmann in his naturalistic gifts is GEORG HIRSCHFELD (1873–) whose *Agnes Jordan* was unique in its structure until Arnold Bennett and Edward Knoblauch fourteen years later wrote *Milestones*, with its three acts similarly separated by a wide space of years. MAX HALBE (1865–) is also best as a naturalistic dramatist,though even his historical dramas show environment in the form of nature as a determining influence upon character, when not actually destructive of life. In *Youth* he shows the effect of heredity and environment upon a family, and here, as frequently, his characterization seems more forceful than the elder Hauptmann's. Halbe is to be remembered also for his experiments with the new dramatic forms at his Intimes Theatre at Munich.

The native German drama is not now rich in comedy, though some of the one-act pieces of Sudermann are admirable, while with Fulda as a comdey-writer must be grouped the gifted OTTO ERICH HARTLEBEN, whose untimely death in 1905 at the age of forty-one deprived Germany of a Teutonic Shaw. As a satirist he was much less bitter than his fellow Bavarian LUDWIG THOMA, if less vigorous. But Germany has little comedy of the lighter sort; for this they must turn either to Paris or to the Austrians, Schnitzler and Bahr, who use the same language. Aside from its naturalistic contributions, the world owes to Germany perhaps as much to the stage-craftsmen, Max Reinhardt and Gordon Craig, for their poetic experiments in setting and scenerey, costume and color, as to any contemporary German dramatic poet.

Of the Austrian dramatists, other than those who furnish us with the well-known and characteristic Viennese musical comedies, most important is ARTHUR SCHNITZLER (1862–). In *Anatol* this Viennese covers with delicate sentiment the most intimate conversations of lovers and mistresses. In *Living Hours*, an invalid mother of unusual qualities commits suicide lest her condition continue to depress her poet son, who justifies the sacrifice in a manner like that of the sculptor in D'Annunzio's *Gioconda*, who also places art above life and love. *The Lady with a Dagger* ingeniously uses reincarnation, like the American comedy, *The Road to Yesterday* (in England adapted as *When Knights Were Bold*) and in a less degree like Kennedy's *The Servant in the House*. In *The*

Legacy we have a problem play, and in the more pretentious *Young Medardus* semi-historical drama; but his cynical dialogues in one act on light loves are probably most representative and at the same time most appealing.

HERMANN BAHR (1863–) deals with the triangle situation in *The Concert* in a way recalling Barrie's *What Every Woman Knows*, which preceded it by a short interval. In both plays an exceptional man is married to a clever woman whose tactful indulgence disabuses him of his desire for infidelity. Percy Mackaye's *Anti-Matrimony* uses the same theme.

HUGO VON HOFMANNSTHAL (1874–), also representing the Viennese school of drama, is known most widely for his modernization of the Greek play *Electra*, making the heroine a pathological, even melodramatic, figure. His aesthetic renderings of other Greek stories entitle him to high rank as a dramaturgic artist.

Most powerful of the Austrian realists is the Tyrolese KARL SCHOENHERR, whose tragedy *Faith and Fatherland*, dealing with religious conflicts, is of a high order, while *She Devil*, with only three characters, shows the triangle situation in a peasant's kitchen with compelling vividness.

Hungarian Drama

Of the Hungarian drama, like that of the Czechs, there is little to commend on the ground of originality. Ferenc Molnar's sensational play *The Devil* had a long run in America, but this was due in part at least to the novelty of seeing the title figure as one of the active dramatis personae. The Bohemian, Jaroslav Vrchlicky (in English he is known as Emil Frida), has made many adaptations of French and German successes, while dramas of peasant life have been done in the naturalistic fashion by Subert and Gabriela Preisz, and dramas of the life of the working people by Simaczek. Idyllic romance characterizes *The Clouds*, by Jaroslav Kvapil.

Dutch Drama

The Dutch have at least one important dramatist in Hermann Heijermans, Jr., whose naturalism comes by way of Germany. *The Ghetto* is a treatment of the relations between Jew and Gentile, like that of Henri Bernstein in the French play, *Israel*, and like Israel Zangwill's problem on American immigration, *The Melting*

Pot; but while prejudice against the Jew is the driving force of Zangwill's and Bernstein's plays, prejudice against Gentiles is Heijermans' theme. In *The Ship of Good Hope* there are reminiscences of both Ibsen's *Pillars of Society* and Synge's *Riders to the Sea*. It is not the sea but the severities of winter that is the protagonist in *Ora et Labora*, while *The Coat of Mail* shows militarism to be an evil for those who toil and are poor. Satire of bigotry, with a characteristic photographic fidelity and fatalism, motivates *All Souls*.

LESSON X

A. Required reading: Excursus on German and Austrian drama: pp. 29–34; Hauptmann's *The Weavers;* Chandler: pp. 35–42, 30–34, 47.

B. Optional: Hauptmann's *Before Dawn*.

THE WEAVERS (1892) is one of Hauptmann's greatest plays, showing the crushing power of an adverse environment. Heredity plays its part here also, for the result of extreme poverty on one generation is seen to be effective at least as weakened vitality or as predisposition to disease on the part of the next. The structure of the play is unique in that not a hero but a mob is the protagonist, or chief character. It is the weavers as a class, and not as individuals, that are emphasized.

C. Questions for notebook:

1. State as briefly as possible what takes place in each act.
2. Note the opening stage directions particularly, and then those that follow, and put down references that seem to you to show the effects of poverty upon the second generation.
3. What figures stand out from the rest? Do they dominate the action for more than an act?
4. What is the emotional reaction from the first act? Does it constitute a drama in itself? How is it connected with Act II?
5. Of what value is naturalism in the theatre? What is it?
6. What is the logical defect in *Before Dawn*?
7. In what play does Hauptmann comment upon naturalism?

D. Questions for papers:

(*a*) From the required reading:

1. Is the visual appeal in *The Weavers* stronger than that made by the dialogue? Compare with the film play. Why is exposition omitted?
2. Is the action continuous from act to act? What effect is gained by the successive changes of scene and people? What unifies them?

3. Do you feel after finishing Act I that revolt is inevitable? Is there an underlying sense of a tragic outcome? How is that feeling intensified by the accidental shooting of old Hilse in Act V? Is there any "poetic justice" in the play? Are the weavers responsible for their condition? Are the manufacturers? Is sympathy aroused equally for them? Is there a villain in this play?
4. Will the mob be successful? Why (not)? Is their violence in any way salutary?
5. Cf. Shaw's discussion of poverty as a crime, in *Major Barbara*. What are the reactions of poverty upon society in Hauptmann's play?
6. Cf. Galsworthy's *Strife* and Björnson's *Beyond Human Might* (II). (See Chandler: 350–352.)

(*b*) From the optional reading:

1. Cf. Hauptmann's *Before Dawn* with Ibsen's *Ghosts*.
2. Cf. the idealism of Loth with that of Gregers Werle in *The Wild Duck*.
3. Do you feel from this play that Hauptmann is needlessly negative in his presentation of life? Would a "happy ending" have been possible?

LESSON XI

A. Required reading: Hauptmann's *The Sunken Bell*; Chandler: pp. 60–62, 84–86, 89–96, 148.

B. Optional: Hauptmann's *Hannele*.

THE SUNKEN BELL (1897) is Hauptmann's best known play, its complicated symbolism comparable with Ibsen's *The Master Builder*. The theme is not unlike, either, with its central figure that of the creative genius whom doubts assail. Autobiographically, the sunken bell represents Hauptmann's unsuccessful historical play *Florian Geyer*.

C. Questions for notebook:

1. What type of play is *Hannele*?
2. What incident in *The Sunken Bell* is like a scene in Sudermann's *The Three Heron Feathers*?
3. How does the allegory in *The Sunken Bell* shift the moral emphasis in the last act?
4. Note down the different scenes of the play.
5. What are the scenes in *And Pippa Dances*?

D. Questions for papers:

(*a*) From the required reading:

1. Is a genius justified in sacrificing his family for art? Cf. Stockmann's sacrifice of his family for a principle.
2. Cf. Rautendelein with Hilda in *The Master Builder.*
3. Is it shown by his works or his deeds that Heinrich is a great artist? Should he have stayed in the valley? Why does he fail? Who are the dwarfs that revolt from giving him assistance?
4. Is Hauptmann suggesting that the artist by his genius is lifted above the operation of the laws and standards which govern the average members of society? Cf. with Solness, the Master Builder.
5. Whom do the Vicar, the Barber, and the Schoolmaster represent? Why does Heinrich charge them with having killed his wife? Are they responsible?
6. Is the play effective without understanding the symbolism? Cf. Rostand's *Chantecler* in this respect.

(*b*) From the optional reading:

1. Cf. *Hannele* with Strindberg's *Dream Play.* Note the element of contrast in both plays.
2. Can it be said that there is a conflict, a struggle of wills, here?
3. Is Hannele responsible in any way for the tragedy of her existence? Cf. the fatality here with that of *Ghosts* and *Before Dawn.*
4. Cf. Heinrich with *John Gabriel Borkman,* Rubek in *When We Dead Awaken,* and Lucio in *Gioconda* (D'Annunzio).

LESSON XII

A. Required reading: Hauptmann's *Rose Bernd*; Chandler: pp. 111–113, 125–127.

B. Optional: Hauptmann's *Drayman Henschel.*

Rose Bernd (1903) and *Drayman Henschel* are Hauptmann's two great peasant dramas. Both are examples of naturalism, but both are superior to *Before Dawn* and *The Reconciliation,* which cannot arouse the sympathetic response obtained by these. Greater than Henschel is Rose, a German Tess of the D'Urbervilles. Like Henschel, she is brought to her tragic undoing because of her simplicity, her resignation.

C. Questions for notebook:

1. In what respects does Rose resemble her father?
2. What is the tragic defect in her character?
3. Note the simple, natural, conversational quality of her impassioned criticism of life in the last act, when she protests against the injustice of her father's attitude. Has suffering for her been salutary?
4. Why are *Lonely Lives* and *Gabriel Schillings' Flight* grouped together?
5. Is the character of the inoffensive lover Keil consistent? Is there a reversal in our feeling towards him? Does this mark a change in him?

D. Questions for papers:

(*a*) From the required reading:

1. Is Rose responsible for the forces that overwhelm her? Do you feel a determinism operative throughout the play?
2. Is it, as she insists, an unselfish, protective impulse of true maternity that bids her prevent the possibility of her child's suffering a life of agony like hers? If so, is Hauptmann's view of life normal?
3. What inherited qualities contribute to her downfall? What elements of her training?

(*b*) From the optional reading:

1. How are our sympathies for the giant teamster aroused?
2. What is his tragic fault? Why does he believe in fate? Is his conscience over-sensitive? What was his motive in breaking his promise not to marry?
3. What characteristics of the peasant does he embody? Is he overwhelmed because of his evil or his good propensities?
4. Are the steps in the moral degeneration of Hanne clearly shown? Is the illusion of reality greater when development is thus shown, or is Ibsen's method of relating the prior incidents retrospectively equally effective? Cf. *Rosmersholm* with its fewer characters and incidents. Which gives the greater illusion of reality?
5. What purpose is served by Hauptmann's introduction of such minor characters as Franziska? Do they add "atmosphere," reveal aspects of the main characters, or forward the plot primarily? Do we remember them when the play is done? Why (not)?
6. Note how in the last act Henschel's character is progressively developed, and how the feeling of suspense and terror is cumulative. Is the suicide justified? inevitable? Cf. *Before Dawn*, *Hedda Gabler*, *Miss Julia*, *Justice*, *Othello*.

LESSON XIII

A. Required reading: Sudermann's *Magda*; Chandler: pp. 43–45, 56, 128–133, 323–324, 328–330.

B. Optional: Stanley Houghton's *Hindle Wakes*, Somerset Maugham's *A Man of Honor*.

MAGDA (1893) is probably the most perfect in construction and the most effective of Sudermann's plays, a triumph of the so-called well-made play, notable for unity, clearness, and a definite struggle of wills. The theme is modern, the protest of the woman genius against her constraining family traditions and parental control. It is also the struggle of the younger genera-

tion with the older, as in Ibsen's *The Master Builder*, Bennett's *Milestones*, and Stanley Houghton's *The Younger Generation.*

C. Questions for notebook:

1. From the exposition of the first act, which skilfully unfolds the past, the atmosphere of the home, and the character of Magda, how much do we know about her before she appears?
2. In Act II, while the action is carried forward, how much more of her past is revealed by further exposition?
3. Note the effective climaxes for each act. Does each carry forward with increasing intensity our suspense and interest?
4. What is the gist of Magda's defense of her course?
5. What is the tragic weakness of Schwartze?
6. What is the main difference between Sudermann's *Johannes* and Wilde's *Salome*?

D. Questions for papers:

(*a*) From the required reading:

1. Is Magda's rebellion against the environment of her father's home justifiable? Should she have obeyed her father upon her return? Should she have confessed her past to her father?
2. For the sake of legalizing her child, should she have made some compromise? To what extent?
3. Magda, like Hedda Gabler, is the daughter of an officer. How does this fact affect the action?
4. How has Magda's environment changed her? Has she improved or not?
5. Does this play seem to have been written primarily as a dramatic entertainment, or as a thesis play, to prove something?

(*b*) From the optional reading:

1. Cf. Magda's refusal to marry her betrayer with that of the mill-girl in *Hindle Wakes.*
2. If Magda had married von Keller, would the result have been like the futile chivalry of the marriage in *A Man of Honor*?
3. Cf. *Magda* with Shaw's *Misalliance.* How much independence should a parent give a child? How far are parents responsible for their children's conduct?
4. Cf. Magda's refusal with that of the heroine in Galsworthy's *The Eldest Son.* (Chandler: 324–325.)

LESSON XIV

A. Required reading: Sudermann's *The Vale of Content*; Chandler; pp. 113–116.

B. Optional: Ludwig Lewisohn's *The Modern Drama*; pp. 128–134, 110–128; Schnitzler's *Anatol.*

The Vale of Content (1896) is a good example of the "triangle situation," and subtle in its psychology. Notable also for its admirable hero and heroine and its consequent happy conclusion; for Sudermann's women are generally weak, like Hauptmann's men. Elizabeth has something of the fine nature of Magda, while the theme of the play is like that of *The Lady from from the Sea.*

C. Questions for notebook:

1. What would have been Elizabeth's solution of her problem?
2. What is the secret of the power which Roecknitz exercises over Elizabeth? Is it the same which the Stranger has over Ellida Wangel?
3. Is the impulse which urges Elizabeth and Ellida to go the same?
4. How much is revealed by the last three words in Act I?
5. What is the significance of Elizabeth's final line in the last act?
6. What is the logical defect in *The Fires of St. John*?

D. Questions for papers:

(*a*) From the required reading:

1. Cf. Elizabeth and Magda as carefully as possible.
2. Cf. the theme of this play with that of Ibsen's *The Lady from the Sea.* How does the husband's attitude free the wife from her desire to leave home, in both plays?
3. Cf. Wiedemann with Wangel. Which seems the more admirable character?

(*b*) From the optional reading:

1. Write a summary of Sudermann's work and his characteristics.
2. Write a summary of Hauptmann's work and his characteristics.
3. Compare the respective contributions of Sudermann and Hauptmann to the German drama.
4. Characterize the various women in *Anatol.* Show how each is clearly differentiated from every other.

PART IV

Russian Drama

Always a highstrung and emotional people, alternating under long tyranny between despair and high, naive hopefulness, the Russians have found relief chiefly in the novel, with its wide canvasses and its possibilities for profound searchings of the human spirit. A certain social emphasis, a tendency to didacticism, is carried over from the novel into the drama. With a nature in part Oriental, the Russian artists cannot escape a certain peasant-like passivity, which unfits their dramatists for the depiction of vivid, active life such as has been the customary material for the stage. But they have reflected many if not all of the contemporary literary currents, including mysticism, symbolism, impressionism, as well as the most bitter and hopeless realism. To Michel Fokine we owe the creation of the Russian ballet, and other choreographic features, while Bakst, Stanislawsky, and Ordynski are to be ranked with Craig, Reinhardt, and the English and American scenic artists for their contributions to the more decorative aspects of drama. Dantschenko's Art Theatre at Moscow is one of the most famous of the New Theatre ventures, and at the Sea Gull Theatre in that city an attempt has been made to associate together the novel and the drama, for here are to be heard readings from the famous novels of many lands, informal dramatizations of certain scenes being interspersed with the presentation by an elocutionist of the more narrative passages.

It was to Tolstoy that the Free Theatres of both France and England first turned for contributions from Russia for their repertory, and his *Power of Darkness* was given many times in both Paris and Berlin.

Leo Tolstoy (1828–1910), greatest of the Russian writers, is poorest in dramatic technique. Didactic to a fault, he nevertheless exhibits his customary skill in characterization. With more hopefulness than Gorki or Tchekhov, he likewise shows environment

overcoming his protagonists, but with possibilities of regeneration. *The Cause of it All* and *The First Distiller* are tracts against drink, while *Resurrection* and *The Man Who Was Dead* protest respectively against the futility of the law in punishing crime and in solving solving marital complexities. As a whole he deals with the squalor, the stupidity, and the primitive passions of the peasants.

Maxim Gorki (1868–) is likewise concerned with the delineation of character, but depicts chiefly the people of the city slums, rather than of the country. One of the most hopeless pictures of human misery ever penned is his *The Night Refuge*, which is fatalistic and static rather than dramatic, but none the less a *tour de force*, like Björnson's *Beyond Our Power*, Strindberg's *Dream Play*, and Wedekind's *The Awakening of Spring*. It is a cinematograph picture of a hell on earth.

Leonid Andreyev (1871–1919) is the transcendentalist of the Russian dramatists, discussing the purposes of life, in the abstract rather than in sharply individualized characters. *To the Stars* is a memorable picture of a philosophical astronomer, unperturbed by the flaming revolt around him, finding beauty in the processes of the universe even when his son lies tortured to death. *The Life of Man* is a modern morality play, *The Black Masquers* shows the influence of both Poe and Maeterlinck, and *Anathema* uses something of the method of *Faust* and *Job* in its figure of Satan sifting a peasant's soul. Satire is dominant in *Sabine Women*, with its references to national events in 1905, while allegory takes the lead in the sympathetic but singular *Sorrows of Belgium*.

The mystic symbolism of Feodor Sologub is second only to Andreyev, while Michael Artzybashev, whose eroticism created such a stir in two continents in his novel *Sanine*, has a realistic domestic drama, with the scene that of the conflict of 1914, called *War*.

Probably the most prominent of the comparatively unimportant Polish dramatists, who are chiefly imitative, is Lucyan Rydell, with a direct adaptation of Hauptmann's *The Sunken Bell* in *The Magic Circle*.

Anton Tchekhov (1860–1904). Best of the Russian dramatists in his sense of form, Tchekhov, like his fellow-countrymen, portrays characters that are too ordinary to arouse keen interest, and uses

dialogue of the most casual sort. Leaving the peasants of Tolstoy, the slums of Gorki, and the transcendental abstractions of Andreyev. he shows us the monotony in the lives of the poor "intellectual" class. Akin to the naturalistic school as most of the Russian plays are, Tchekhov's especially are static rather than dramatic in their action. Dingy lives pass slowly across a dull canvas. True peasants in temperament, trained through long centuries to endure and submit, his protagonists succumb because of their patience and passivity. Unlike Tolstoy and Gorki, who ignore dramatic technique, Tchekhov intentionally revolts against the conventions of his art, avoiding struggles, climaxes, and theatric devices of all sorts. Intent only on presenting the drab realities of life as he sees it, he seeks to arouse sympathy for individuals who suffer from mere existence.

His *Ivanov* is a Russian Hamlet, an ordinary, weak, introspective creature, unable to conquer his adverse environment. Ivanov's wife is equally pitiable, a Jewish Ophelia, similarly overwhelmed by "the immortal commonplaces of life." *The Seagull*, with its title reminding us of *The Wild Duck* and *The Pigeon*, has a character, Nina, like Ellida in Ibsen's *The Lady from the Sea*. Her lover, Trigorin, is supposed to be a picture of the dramatist himself.

LESSON XV

A. Required reading: Excursus on Russian drama: pp. 40–42; Tchekhov's *The Cherry Orchard;* Chandler: pp. 221–224, 308–309, 179.

B. Optional: Gorki's *The Night Refuge*, Andreyev's *To the Stars*; Chandler: pp. 42, 224–225, 337–338.

THE CHERRY ORCHARD (1904) does not have a dramatic plot, in the usual sense of a conflict of wills, a struggle; but while the action is that of a novel rather than of a drama, it has interest of itself: a spendthrift brother and sister are dispossessed at last of their home and beautiful cherry orchard, by the wealthy peasant who buys in the property. The action of such a play as this is quite different from that of Sudermann's *Magda*, where the issue is clear-cut, and the struggle is active, not passive.

C. Questions for notebook:

1. What examples are there throughout the play of the foreshadowing of the final events?
2. What gives the main interest to the play?
3. Do you feel the lack of vigorous action?

4. Do you feel pity for the characters?
5. Why is *Ivanov* called a Russian Hamlet?

D. Questions for papers:

(*a*) From the required reading:

1. How does Tchekhov's method lend itself especially to the depiction of weak-willed characters?
2. Are exhibitions of violence on the stage more arresting than presentations of inward conflict? Illustrate with specific plays.
3. How do Maeterlinck and Tchekhov exhibit psychological action?
4. Suggest how the same set of characters could be used in a play where the action is vigorous rather than passive.

(*b*) From the optional reading:

1. Is there humor in *The Night Refuge*?
2. Is such a play an accurate picture of life? Is it suitable for artistic presentation? Why (not)?
3. Is Andreyev optimistic?
4. Cf. the work of Gorki and Andreyev in these two plays.
5. Cf. the cosmic philosophy of *To the Stars* with *Man and Superman*.
6. Cf. Tchekhov with the static plays of Maeterlinck. Note any differences in method.
7. What is the theme of *The Man Who Was Dead*?

PART V

French Drama (with Belgian Drama)

After the Golden Age of French drama, which, later than the English, but earlier than the German, occurred in the seventeenth century with its Corneille, Molière, and Racine, there are no great names until Victor Hugo, whose *Hernani* in 1831 was an overwhelming triumph for Romanticism in the French theatre. The masterpiece of Emile Augier and Jules Sandeau, *Mr. Poirier's Son-in-Law*, was an admirable social comedy. Alexandre Dumas, *fils*, is more nearly contemporary with *Camille*, which won for him world-wide fame. But by the early Eighties the "well-made"play, which Scribe, Dumas *fils*, and Sardou had brought to perfection, was generally discredited by the best critics of all Europe. Labiche, Meilhac, and Halevy had already abandoned the form as too symmetrical to be used any longer in comedy, and the influence of Zola in the novel and of the stern Scandinavian, Ibsen, was beginning to have its effect upon tragedy. While the farce, with its favorite theme of marital infidelity, continues to be found at its best in France, naturalism, though foreign to the temperament of this people, did find a foothold.

It was Henri Becque (1837–1899) who was the originator, in *The Crows* (1882), of the French naturalistic school of drama, which, after 1887, was produced at its own theatre, the famous Theatre Libre, under the leadership of Andrè Antoine. Overshadowing the desire to represent life photographically, however, is the Gallic tendency either to laugh sophisticatedly at its follies, or else to present an idea in the so-called thesis play.

Eugene Brieux (1858–) and Paul Hervieu (1857–) rank as the best exponents of the thesis play in France. Like Galsworthy, they are sociologists, using the drama as the medium by which to get their ideas before the public, but they are less artistic in method than the Englishman. Brieux is particularly frank and utilitarian, attacking most of the abuses of our time, but with such

sincerity that his message holds the audience. Hervieu is particularly interested in attacking certain phases of the law in its relation to the marriage question, but in a more coldly logical manner than Brieux, whose interests are at the same time broader. Hervieu is, however, the great psychologist of the modern French stage.

Hervieu's *The Nippers*, like Strindberg's *The Link*, shows divorce to be undesirable for the sake of the child, which binds the parents together permanently. This theme recurs, with even greater emphasis, in Hervieu's *The Labyrinth*, while *The Passing of the Torch* shows the sacrifice that parenthood must always undergo for the next generation and the race.

Brieux is often crudely didactic, given overmuch to platitudes; his sentiment is frequently mediocre; but his passion for the beauty of orderliness, cleanliness, and justice is always evident. Declaring himself the enemy of every abuse of power and all authority,"because in human hands they develop sooner or later into tyranny," he probes the evils of the political "system" in *The Machine*, shows the abuses of charity in *The Philanthropists*, attacks the charlatanism of science in *The Escape*, the defects of the legal system in *The Red Robe*, the dowry in *The Three Daughters of M. Dupont*, social disease in *Damaged Goods*, and unlimited motherhood in *Maternity*. In several of these plays, as also in *Blanchette* and *Woman on her Own*, poverty or the fear of it is revealed as a contributing cause, woman by her sex being especially hampered in the struggle for existence. The effect of wrong parental control is another factor also, especially in *The Brood* and *The Cradle*, where, like Strindberg in *The Link* and Hervieu in *The Nippers*, Brieux shows how the fact of parenthood serves as an indissoluble bond to re-unite a father and mother. To him the institution of the family is sacred because of the child, who is a consideration supreme over all others. In its behalf he attacks the liaison, in *The Deserter*, and the interference of the husband's parents in *Suzette*, just as Björnson, in *The Newly Married Couple*, had urged a wife's separation from her parents.

Edmond Rostand (1864–1919), turning away from the problem play and the realistic method, deals with life poetically and romantically. One of his plays, however, is as strongly rooted in a scientific basis as those of his fellow-countrymen: *L'Aiglon* is a

tragedy primarily because of the inescapable laws of heredity which motivate the action and limit the success of the invalid son of Napoleon and Maria Louisa, descendant of the decadent Austrian line. In *Cyrano de Bergerac* Rostand had previously given an inimitable picture of the old-time, unconquerably romantic hero, valiant, hot-blooded, brilliant, and the soul of honor. With Coquelin in the title part, this was the greatest success of the modern stage. Other distinguished actors have appeared in Rostand's plays, notably Mme. Simone, Sarah Bernhardt, Richard Mansfield, and Maude Adams.

But the thesis play of Brieux and Hervieu, or the romantic drama of Rostand, does not represent the prevailing type to be found on the present-day French stage. The theme of illicit love is characteristic of the work of such men as Donnay, Porto-Riche, Bataille, and Capus. A play like MAURICE DONNAY'S (1854–) *The Other Danger* has no thesis, content only with studying the heart of a woman whose daughter is her rival, and for that reason is better than his charmingly sentimental *Lovers*. In *The Return from Jerusalem*, racial antipathy between Jew and Gentile complicates the love theme. With less of the lyric note in his dialogue and with less also of the light touch in his treatment of love, is GEORGES DE PORTO-RICHE (1849–), whose *The Old Man* shows a father's rivalry with his son bringing about the latter's death. A somewhat decadent note appears in HENRY BATTAILE'S *The Foolish Virgin*, where a wife forgives and takes her husband's part against his mistress, while in *Dame Nature* it is the wife again who forgives, allowing her husband to leave her for a princess. Such plays as these have failed when performed before English-speaking people, though a piece like ALEXANDRE BISSON'S *Madame X* had considerable popularity because of the striking, though sentimentalistically treated, scene where a son as judge unknowingly tries the case of his mother. The jaunty tone of the comedies of ALFRED CAPUS have made him popular for three decades, his light touch being apparent in such plays as *The Little Minxes*, *The Husbands of Leontine*, the titles of which are an index of their contents. The independent woman believing in an easy standard of morality for herself as well as for her friends of the opposite sex is a characteristic figure in plays like his *Rosine* and *The Wounded Bird*, while *The Beauty Shop* shows the frivolous side of his nature at its height.

Among the less serious comedy writers should be mentioned the prolific collaborators, DE FLERS and CAILLAVET, with their sentimental and satirical pieces, expert in construction; ALBERT GUINON, less technically efficient but still pleasing, in *Happiness* showing the incompatibility of love and marriage for women; JULES LEMAITRE, whose social comedy *The Pardon* is very effective, with clever dialogue and wide human sympathy also apparent in his carefully wrought *Forgiveness* with its three characters, and in *The Studio Assistant*; and HENRI BERNSTEIN, who most of all the current French writers carries on the Scribe-Sardou tradition, each one of his plays being built to the old specifications around some thrilling situation. Less local in his point of view, he is also less important for his intellectual content, but achieved notable success none the less in America as well as at home for *The Thief*, *Israel*, *The Assault*, and *The Secret*.

HENRI LAVEDAN (1859–) excels in cynical and clever characterization, in such plays as *The Prince d'Aurec* studying the decadence of the French aristocracy, and in *High Life* and other comedies depicting the life of the boulevards with rare fidelity. Often too wordy, as in *The Duel*, he betrays an ethical undertone which formerly found expression in his novels and moral dialogues. Like Lavedan in this ethical emphasis is PAUL HYACINTHE LOYSON, with his serious treatment of illicit love in *The Right of the Virgins*, though less emphatic in his didacticism than Brieux. More psychology than in either, however, is to be found in the work of FRANCOIS DE CUREL (1854–) with his romanticism wavering between naturalism and sensationalism in such abnormal studies as *The New Idol*, where a physician experimenting upon a tubercular girl inoculates her with cancer, only to become fatally infected himself, though sustained by her innocent faith. In *The Wild Girl*, the title figure, no longer able to endure Western civilization, goes to a distant island in the Southern seas and there is made a queen.

But to France, which introduced naturalism and at the same time still supplies the world with many farce-comedies, the classical influence that gave rise to the symmetry of the "well-made" play of Scribe, Sardou, Sarcey, and Dumas *fils*, finds permanent expression in revivals of classic plays at the Théâtre Francais, by a stock company of distinguished actors endowed by the national government for that purpose. Here are regularly to be heard the best plays of Racine, Molière, Corneille, Hugo, and Musset, while at

the Odeon, with less ambitious acting, more attention is given to nineteenth century farces and to some of the contemporary plays. In Paris, too, the symbolists first found a stage for their work in the Théâtre de l'Œuvre of Lugné-Poë, while the anarchists had a monopoly of the Théâtre d'Art Social. From these various independent theatre movements, beginning with the Théâtre Libre of André Antoine in 1887, sprang the similar ventures of Berlin, London, Hamburg, Vienna, Dublin, Glasgow, and Manchester.

Of the Belgian dramatists the most famous is Maeterlinck, but mention should at least be made of HENRY KISTEMAECKERS, whose successful play *Instinct* shows man's veneer of civilization giving way in a crisis to the primitive brutal instincts.

MAURICE MAETERLINCK (1864–), the "Belgian Shakespeare," philosopher even more than dramatist, uses the drama as a vehicle for the presentation of scientific allegories. He created the static play, the drama of situation and atmosphere. His early work, though strongly fatalistic, is perhaps not more so than his last play, *The Betrothal*, which presents love-making so strongly from the view-point of heredity that the hero has no volition in the matter at all. Many of his plays are mystic and symbolic, yet *Monna Vanna* showed that his dramatic ability is not limited to the expression of sub-conscious moods or semi-conscious feelings. The helplessness of mankind is a dominant note in his early work, where he finds the futile struggle of the individual against the powers of evil best typified in our mastery by death. Again and again this theme possesses his work, notably in *The Intruder*, *The Seven Princesses*, *Home* (*Interior*), *The Blind*, and *The Death of Tintagiles*, where the action, such as it is, is fundamentally a struggle to repel this invader. Only in *The Blue Bird* is Death repudiated, and there by the children who maintain "There are no dead," but who do not venture to assert that there is no death. This delightful fairy-tale is an allegory of mankind's search for happiness, which is found neither in the Land of Memory, the Palace of Night, the Forest, the Abode of Luxury, the Graveyard, or the Kingdom of the Future, but only in the present, the here and now, and then only momentarily, in acts of generous giving.

In the early play, *The Princess Maleine*, the repetition of the same phrase again and again results in an almost lyric quality which, if well rendered, is extraordinarily effective, but which may

easily become absurd. In *The Intruder* also the simplicity but exceptionally arresting quality of the dialogue intensifies the feeling of suspense and awe in the presence of approaching death. The plot is generally unimportant, nor are the characters vivid and individual; the emotional effect obtained, however, from these presentations of ordinary daily life is powerful. In *Home* (*Interior*), there are many lines which have nothing to do with either plot or character, yet the total effect is none the less enhanced. We look in through the windows of a house upon a family to whom those outside are bringing news of the daughter's drowning, but the scene is effective in spite of the lack of sound and speech from within the house when the old man finally goes in with his message. The final scene is therefore curiously near to the method of the motion picture, the pantomime being commented upon by those outside in a manner somewhat analogous to the comments printed on the screen of the "movie" play. In *The Death of Tintagiles* the leading figure, the monstrous Queen who destroys the child, does not appear at all, shut from the living as she is by a seamless wall of iron high up in a tower. In this five-act play the symbolism and the effect obtained are the same as in the one-act plays, *The Intruder* and *Interior*. The method of question and answer, repeating the same phrase several times, is again employed dexterously. With *The Blue Bird* the stage presentation is likely to detract from the fullest enjoyment, because the play is so highly an appeal to the imagination; but it is effective not only when its symbolism is properly interpreted, but also for its fairy-tale plot. The method of the allegory is somewhat similarly employed in Rostand's *Chantecler*.

LESSON XVI

A. Required reading: Excursus on French and Belgian drama: pp. 44–49; Maeterlinck's *Pelleas and Melisande*; Chandler: pp. 60–61, 63–64, 80–84, 102–105, 321–322.

B. Optional: Maeterlinck's *The Blind*, *The Intruder*, *Interior* (*Home*).

Pelleas and Melisande (1892) is a re-telling of the Paola and Francesca story, and the first of Maeterlinck's plays to revert to the more conventional plot. Up to this time he had not been interested in character portrayal primarily, writing instead, as he put it himself, dramas for marionettes. His plots had been symbolic, his figures types rather than individuals, somewhat in the manner of the older comedy of masks, the Italian "comedia dell'arte."

Even *The Princess Maleine*, with its Elizabethan horrors, has no real characterization. Here, however, though the atmosphere is still dream-like, there is a distinct plot and a development of the power to draw human beings.

C. Questions for notebook:

1. Are there any scenes that could be detached from the rest of the play?
2. Is the loss of the ring a vital episode?
3. What elements of the play seem to be introduced for the sake of decorative effect?
4. Is interest aroused primarily because of the characters or because of what is going to happen?
5. What is the difference in quality between this play and *Monna Vanna*?

D. Questions for papers:

(*a*) From the required reading:

1. Is there a lack of structural unity in this play? Be specific.
2. Would this play suffer from being produced on a stage? Why (not)?
3. Does it convey anything to a reader that could not be as adequately conveyed to an audience? Is it a play?
4. What is the predominant emotion of the play? Note the emotional key of each scene.
5. Do you feel the presence of Fate here? Is it like that of Greek drama?

(*b*) From the optional reading:

1. Cf. the action here with the lack of it in *The Intruder* and *The Blind*. Are the characters here more vivid and distinct?
2. Is your sympathy aroused more for Melisande than for the family in *Interior* or that in *The Intruder*? Why (not)?
3. Note lines in these plays which have nothing to do with either plot or character.
4. In *The Blind* how do the twelve people differ from each other?
5. Is the final scene in *Interior* more, or less, effective because of the lack of sound and speech from within the house? Are the comments of those outside needed, or would the pantomime alone have been enough?

LESSON XVII

A. Required reading: Brieux' *The Red Robe*; Chandler: pp. 48, 166–169, 178–179, 197–198, 201–203, 228–229, 307–308, 338–339, 342–345, 363–368.

B. Optional: Brieux' *The Three Daughters of M. Dupont, Maternity.*

The Red Robe (1900) is not an attack upon courts of law but upon defects in the French practice of law; not the institution, but the over-ambitious men in it, are satirized. The strongest parallel to this play exists in Galsworthy's *Justice*, where the method is more subtle and the feeling more restrained.

C. Questions for notebook:

1. At what point in the play do you become aware of the thesis?
2. What compels the officials to find a victim upon whom to fix the guilt of the crime?
3. What was Vagret's motive in changing his attitude towards the accused?
4. What motive actuates the procureur general in his change of tactics towards Mouzon?
5. Why does the president of the assizes hasten the trial? Why does the lawyer for the defense offer himself for the task?
6. Give the theme of *The Three Daughters of M. Dupont, Damaged Goods,* and *Maternity.*

D. Questions for papers:

(*a*) From the required reading:

1. What parts of the legal system does Brieux show to be weakest? What parts inherently bad?
2. Cf. this play with Galsworty 's *Justice.*
3. Does the satire seem too strong here? Show why (not).

(*b*) From the optional reading:

1. Is the thesis in *The Red Robe* better embedded in the play than in *The Three Daughters of M. Dupont*? Is the satire stronger?
2. Which is the better off, the wife, the old maid, or the prostitute, in *The Three Daughters of M. Dupont*?
3. Note the comedy scenes in these plays. Analyze the humor of Brieux and compare with Shaw.
4. Does Brieux disagree with Ibsen's point of view as to the advisability of a woman remaining with a man she does not love? Cf. *Ghosts.*
5. What is the center of attack in these plays? Marriage?
6. Is *Maternity* in any way a contradiction of the thesis in *The Three Daughters of M. Dupont*?
7. Cf. the effects of alcoholism in this play with those in *Before Dawn.* Is Tupin's defense valid?
8. Cf. the final court scene in *Maternity* with the court scene in Galsworthy's *Justice.* Why is such a scene dramatically effective?

LESSON XVIII

A. Required reading: Hervieu's *Know Thyself*; Chandler: pp. 176–177, 182–184, 198–201, 206–209, 229–231.

B. Optional: Maeterlinck's *The Blue Bird.*

KNOW THYSELF (1909) is a thesis play, showing how the conventional method for avenging one's honor breaks down in a case where personal feelings and affections are concerned. Greater than Brieux as a psychologist, Hervieu shows here also play-building power of the highest magnitude; the plot is as symmetrical as an equilateral triangle. In fact, the plot is composed of two "triangle" situations which are deftly united. The scene, too, is unchanged, and the time covers but ten hours. This is classic severity of form, and this severity applies also to the somewhat abstract beauty of the whole; for while the thesis is unobtrusive, it is worked out with such mathematical precision that the characters seem more like numbers in a problem than individuals.

C. Questions for notebook:

1. Does every scene contribute to the central idea? What is the idea?
2. Does the adherence to the classic unities of action, time, and place seem forced as you read the play?
3. Are the characters more, or less, individualized than in Brieux?
4. How does the title apply to this play?
5. What is the theme of *The Passing of the Torch*?

D. Questions for papers:

(*a*) From the required reading:

1. How does Hervieu obtain the effect of inevitability in the earlier acts of *Know Thyself*?
2. Is the "happy ending" logical?
3. Is the symmetry of the plot too artificial? If so, note the places where this is the case.
4. Cf. the methods of Brieux and Hervieu.

(*b*) From the optional reading:

1. As a fairy-tale dramatized is *The Blue Bird* effective, or does its essential effect depend upon the proper interpretation of its symbolism?
2. Cf. the scene in the Graveyard with Maeterlinck's previous presentations of death. How does this differ?
3. Is the Blue Bird some specific kind of happiness? Why is it found at home? Why are there so many birds in the Palace of Night?
4. Cf. the allegorical elements of this play with *Chantecler.*

5. Cf. the Dog here with Patou in *Chantecler*. Whom does he represent in each case?
6. Does one act develop logically out of the preceding? What constistitutes the unity of the play?

LESSON XIX

A. Required reading: Rostand's *Chantecler*; Chandler: pp. 49–51, 63.

B. Optional: Rostand's *Cyrano de Bergerac*, *L'Aiglon*.

CHANTECLER (1910) is a social satire in the form of an allegory. It is a type of play which goes back to the comedies of the Greeks, when Aristophanes used animals in such plays as *The Birds* and *The Frogs* as a means of satirizing human beings. The Fables of Æsop and La Fontaine are another instance of our liking for this sort of symbolism. The play bears evidence of having been written for a "star," as was the case. Though Coquelin, the French actor, one of the world's greatest, died before *Chantecler* could be produced, the title part demands as much versatility as that of *Cyrano de Bergerac*, which was also written for him.

C. Questions for notebook:

1. Is the symbolism clear?
2. Why is the Prologue effective?
3. Is Chantecler's Hymn to the Sun dramatic? His profession of faith?
4. Who is the Blackbird? the Pheasant Hen? the toads? the hawk? the Guinea Hen? the Peacock?
5. Why is a "costume" play, of which this is a type, desirable as a vehicle for poetry, rather than the play which uses only conventional and everyday habiliments?
6. Why is *L'Aiglon* called theatric?
7. In what respects is *Cyrano de Bergerac* romantic?

D. Questions for papers:

(*a*) From the required reading:

1. Why does Chantecler leave the barnyard? Cf. Nora leaving her home in *A Doll's House*. Who is Chantecler?
2. What similarities are there between Chantecler and Cyrano?
3. What general differences are there between the symbolism of this play and that of *The Master Builder*?

(*b*) From the optional reading:

1. Cf. the exposition of *Cyrano* with that of one of Ibsen's plays.
2. Cf. the entrance of the main character here with that of one of Ibsen's or Hauptmann's.

3. What accounts for the extraordinary success of this play?
4. Is the death of Cyrano logical and necessary?
5. Which is the leading character in *L'Aiglon*?
6. Why is it that the Duke fails?
7. How does he resemble his father?
8. Is his death tragic or merely pathetic?

PART VI

Italian Drama

To the Italians we owe the modern concepts of the musical drama and, to a degree, of the theatre itself. The first musical drama, or "melodrama," to use the original term which today we express by the word opera, was produced in Florence in 1599 by Rinuccini and Peri, the forerunners of many dramatic musical composers who were to make the Italianate court of Vienna noted for this form of art. While Italy has no native "mysteres" (mystery plays) like those developed in France, the origins of the Italian stage go back to the "laude" or "praises" of the Franciscan monks of the thirteenth century, who wrote short, dramatic imitations of the Passion in verse. With the Renaissance came the study of classic models, affecting thenceforth both tragedy and comedy. But along with these literary influences a type of comedy was developing peculiar to Italy—the "comedia dell' arte," finding its origins in the art of the mountebank. Its chief characteristics were its extemporaneous quality and its stock types, such as Pantaloon, Pierrot, Columbine, and Graziano the doctor. Most of the situations, the witticisms, and the bits of stage business used in the drama of today find their prototypes in this comedy. Broadened at length by the influence of the Spanish dramatists, Lope, Montalvan, and others, the "comedia dell' arte" began to make use of stage settings as splendid as those of the court pageant and the popular melodrama. Even Moliere built his plays along the lines of this Italian concept of comedy, while Goldoni, who with Alfieri, was to influence the nineteenth century so long, actually wrote his plays in this style, although substituting real characterization for the fixed types. Giacinto followed the Goldoni tradition most closely, while the historical tragedy of Manzoni was carried on by PIETRO COSSA (1830–1881). The typical "well-made" play of the French school was perfected by PAOLO FERRARI (1822–1889) and Vittorio Bersezio, while the Ibsen influence is seen to best advantage in EDOARDO BUTTI (1876–1913), ROBERTO BRACCO, and MARCO PRAGA, of

whom Bracco is the best known abroad, though another Italian, Dario Niccodemi, is perhaps oftenest acted outside of his own country, writing as he does from Paris. Bracco's *Hidden Spring* has resemblances to Ibsen's *When We Dead Awaken* and to Hauptmann's *Lonely Lives*, while his *Phantasms* uses a situation similar to Hauptmann's *Drayman Henschel*. Butti's *Utopia* makes a strong application of eugenics to state policy, arguing that for the sake of the race deformed children should be destroyed, with *The Tempest* a close second in its advocacy of drastic reforms, philosophizing about industrialism. But the more characteristic Italian emphasis upon passion and beauty, rather than upon idea, is to be found in Praga's work, his erotic, not to say neurotic, qualities being apparent almost to the degree that we find them in D'Annunzio. Powerful imagination redeems Sem Benelli's tragedy *The Jest* (*The Supper of Pranks* in the original), made famous in America by the Barrymore brothers in 1919, while revenge is the theme also of several of Giovanni Verga's plays of his native Sicily, though he will be remembered chiefly for his dramatization of his own *Cavalleria Rusticana*. With D'Annunzio and Benelli should be grouped Ettore Romagnoli as an able craftsman in the reproduction of effective historical background.

But the prolific Guiseppe Giacosa (1847–1906) is the best representative for Italy of the more normal type of drama, where love is sane and healthy, just as D'Annunzio embodies most notably the opposite point of view, giving sensational melodrama its most exalted expression. Giacosa belongs to the romantic school, using both verse and prose, going for his material to medieval as well as to modern themes, and manifesting ability in the opera field also, writing the librettos for Pucini's *La Bohème*, *La Tosca*, and *Madam Butterfly*. In *As the Leaves* he has given us a fine example of modern social comedy, dealing with a reversal of family fortunes, while his *The Stronger*, like Octave Mirabeau's *Business is Business*, deals with the moral struggle between a man who, though a devoted father, is unscrupulous in his business dealings, and his inexperienced son — a theme which is made use of again in Barker's *The Voysey Inheritance*.

Gabriele D'Annunzio (1863–), renowned as soldier and aviator no less than as Italy's leading dramatist, believes in the

religion of beauty; in his pursuit of it, he would sacrifice life itself. Decadent, exotic, morbid as much of his work is, in *Gioconda* he defends what is beautiful as necessarily good, and does so with exceptional lyrical power. The struggle between the wife and the mistress for the possession of the artist was perhaps never more beautifully argued, but the horror and pathos in the last act, centering on the wife's hands, mutilated in the attempt to save her husband's sculptural masterpiece from Gioconda's jealous fury of destruction, is unnecessarily prolonged. In *The Dead City*, he deals with incest, and in *The Light under a Bushel*, *The Ship*, and *Fedra*, the themes are hardly more pleasant.

Eleanora Duse has earned abroad as well as at home the right to be called Italy's greatest actress; for her D'Annunzio wrote *Gioconda*. America also remembers Novelli's spirited interpretations of *Othello* and other Shakespearean plays.

Roumanian Drama

To the drama of the Romance countries belongs also the Roumanian drama, closest in form and content perhaps to the Italian than to the Spanish or French type. Of this Roumanian drama, the work of CARAGIALE is to be remembered for his successful comedies of manners, wherein he reflects the temper and the texture of his own locale.

PART VII

Spanish Drama

After the brilliance and prolific versatility of Lope de Vega, and the swiftly moving plots and lyric quality of Calderon, the drama of Spain, like that of England following the Elizabethan age, suffered something of an eclipse. In the nineteenth century José Zorrilla's fantastic-religious *Don Juan Tenorio* was the most successful Spanish drama, furnishing even in the twentieth century a theme upon which Shaw's genius based entirely new conceptions in *Man and Superman.* The cloak and sword play, with its endless intrigues, its jealousies, and its avenging of honor according to a code often strange to Anglo-Saxon conceptions, still holds the Spanish stage; but in 1880, long before the Grand Guignol theatre in Paris or the Princess Theatre in New York had experimented in offering exclusively one-act pieces, the Apollo Theatre of Madrid had established the custom, which has been popular ever since, while at the Lara Theatre in the same city the two-act play has been developed as a definite type.

José Echegaray (1833–), chief dramatist of modern Spain, deals with points of honor according to the Spanish code. In *The Son of Don Juan* (1892), he unfortunately betrays his inferiority to Ibsen by using the Scandinavian's *Ghosts* for his theme, but without the power of his predecessor. *The Great Galeoto* (1874) has perhaps a more universal appeal than any of the rest of his plays, handling the theme of the irreparable harm done by idle gossip. Lady Gregory's *Spreading the News* uses the same idea in a tumultuous one-act comedy. As an example of well sustained and cumulative suspense, Echegaray's *Madman or Saint* (1877) is excellent, with the only proof of Lorenzo's claim to another name, and hence the proof of his sanity, destroyed early in the play and unknown to everyone except the audience.

Benito Perez Galdos (1845–1920), chiefly a dramatist of his own novels, makes the action also generally turn on some point of

honor. *The Grandfather* (1904) depicts the psychological struggle of a man between adherence to the honor of a noble lineage and love for his illegitimate granddaughter, who loves him most and whom he also comes to prize most highly. The presence of unnatural soliloquies indicate how careless of modern dramatic technique is this Spanish dramatist. His greatest success, *Electra*, shows better dialogue, its heroine being saved supernaturally from a convent.

Better craftsmen are JACINTO BENAVENTE, ANGEL GUIMERA, and the QUINTERO brothers, their work being witty and careful, but perhaps with less evidence of genius than Echegaray and Galdos.

Realism marks the *Aurora* and *Crime of Yesterday* of JOAQUIN DICENTA, but satire is dominant in the four-score dramas of Jacinto Benavente, many of which are of the Ibsen school, urging freedom from false or hypocritical ideals. *Autumn Roses*, derived from Dumas *fils*, attempts to show that marriage entails a mutual giving up of prerogatives, while with heightened fancy *Bonds of Interest* uses the lighter aspects of love, introducing figures from the Italian comedy of masks. The epilogue of *Fire Dragon* is notable for an extraordinarily affecting scene. Prolific also are the collaborators, Serafin and Joaquin Quintero, who soon left the making of farces and operettas, and passed to more realistic plays; but their work, as in the early days when they handled delicately and naturally material which had once been rough farce, has always been wholesome and simple. Their reflection of Andalusian manners is paralleled by Angel Guimera's portrayal of Catalonian customs. First dominated by French romanticism and Shakespeare, he felt the Ibsen influence in such plays as *The Young Queen*; but more effective are his *Maria Rosa*, made famous abroad by the Sicilian players, and another drama of common life, *Marta of the Lowlands*, which deals with the struggles of a beggar-girl with her wicked and powerful master. Less rugged but graceful and charming is the work of GREGORIO SIERRA in *The Cradle Song*, which shows the impossibility of crushing maternal desires in a convent, and of SANTIAGO RUSINOL in *The Mystic*, which draws the soul of a priest. With some exceptions, the drama of Spain must be regarded as too exclusively theatrical, too artificial in its attitude towards life, just as the Italian stage for the most part is prevailingly sensational, exhibiting an excessive fondness for melodrama.

PART VIII

British Drama

From the time of Sheridan and Goldsmith to the beginnings of the "new drama" about 1880, the English stage was indeed arid. This poverty of English drama was due in part to the lack of any just copyright law which would prevent British producers from competing against native dramatists with translations of current French successes at the cost of a mere pittance; in part to the lack of a government subsidy which would ensure the financial support of a repertory system similar to that in vogue in France, or the traditional patronage of the Court like that in the capital cities of the German provinces; and in part to the devastating effect of the censorship which persisted from the time of Sir Robert Walpole, through the nineteenth and into the twentieth century. Fostered by the smugness of the Victorian era, this anarchistic institution kept from the British stage for more than a century any play which truly reflected the progressive thought of England.

There were, it is true, plays like Sheridan-Knowles' *Virginius* and Bulwer-Lytton's *Richelieu* which kept alive the romantic tradition; there were the hundred and twenty-four plays of Dion Boucicault who revised *Rip Van Winkle* for Joseph Jefferson and wrote many of his dramas on American soil; there was evidence of the awakening social conscience in Robertson's *Caste*; there were the still inimitable comic operas of Gilbert and Sullivan; and there were the poetic dramas of Tennyson and Browning, partially successful on the stage only because of the skill of actors like Irving and Macready. In Stephen Phillips we have again the attempt of a poet to compete with playwrights, with the style again overshadowing action. The limitations of poetic drama today are more in evidence than its excellencies, even the very effective American verse play of Josephine Preston Peabody (Mrs. Marks), *The Piper*, which won the Stratford Shakespeare prize, verging at times on the poetic rather than the truly dramatic.

But contemporary British drama rests really upon the work of Wilde, Jones, and Pinero. Oscar Wilde (1856–1900) writing arti-

ficial comedy of rare ingenuity of plot and with epigrammatic dialogue the hard brilliance of which is in striking contrast to the warm human charm of Barrie, produced four important plays which influenced such men as Barker, Shaw and Hankin. In *The Importance of Being Earnest* he raises the farce to the level of literature. *Lady Windermere's Fan* has stood the test of time because in spite of its characteristic encrustation of witty sayings it is at base a good story.

Of his somewhat morbid tragedies, *Salome* is the best known. This study of an inherited perversion is frequently interrupted for the interjection of purely decorative passages like those in which Herod describes at length his jewels and his peacocks, yet these by sheer contrast increase the horror. The scene of Salome's wooing of the prophet is revolting, and when as a climax to her successive appeals to touch his white body, his black hair, and his red mouth, she gets his severed head and kisses it upon the lips, we are viewing the actions of a congenital pervert. The nature setting, in spite of the morbid beauty of the words that enhance it, only adds to the repulsion; the moon itself is horrible here. Sudermann's treatment of the same story, in *John the Baptist*, is saner, more idealistic, and better proportioned in its focussing of the high lights on John. Yet Wilde's play is unquestionably the more dramatic and powerful; it has held the European stage for twenty years.

With far more plays to their credit than Wilde, Pinero and Jones represent the school of French farce and popular melodrama rather than the new influences that have come into the theatre; but the later works of both show increasing expertness in craftsmanship and a deeper grasp of character portrayal.

Sir Arthur Wing Pinero (1855–) especially, in his admirable final phase, has given us some masterly pictures of our contemporaries. *The Second Mrs. Tanqueray* is the first of a series of portraits by his careful hand of the neurotic modern woman, a study which he was to perfect in *Iris*, and in Zoe Blundel in *Mid-Channel*. One thinks instinctively of Ibsen's Hedda Gabler when seeing Paula Tanqueray, and there are many points of contact between Paula and Dunstan Renshaw of Pinero's earlier play, *The Profligate*. In both plays "the future is only the past again, entered through another gate," as Paula puts it; but in one it is the erring man, in the other, the sinful woman. *The Thunderbolt*, excellent for

its middle-class characterizations, is built up freshly around the familiar device of a destroyed will. The dialogue here is very life-like, full of repetitions and broken sentences. *The Notorious Mrs. Ebbsmith* has points of resemblance to Ibsen's *Rosmersholm*, depicting as it does the failure of Platonic relations. *His House in Order* was an earlier study of a family group, but more conventional than *The Thunderbolt*. The lighter side of Pinero is to be found in the sentimental comedy, *Sweet Lavendar*, which first brought him fame, in farces like *The Magistrate*, and in the smart French types like *Trelawney of the Wells* and *The Gay Lord Quex*.

Henry Arthur Jones (1851–), with even more plays to his credit than Pinero, has few outstanding dramas, though personally he has done much for the betterment of contemporary English drama. Clinging to the older traditions of the stage, like Pinero, he has done excellent work in high comedy. *Michael and His Lost Angel* is his most distinctive work of genius, but unlike his usual comedy of manners, of which *The Liars* is a fine example. *The Divine Gift* is an interesting study of genius. *The Silver King* written in collaboration with Henry Herman, is an excellent melodrama with a world-wide fame; *Saints and Sinners* was highly praised by Matthew Arnold; and *Mrs. Dane's Defence* contains an admirable cross-examination scene.

The conventional mind and art of Pinero and Jones seem superficial indeed before the plain nobility of truth in Galsworthy's work or the penetrating satire of Shaw.

George Bernard Shaw (1856–) is a disturbing force with his drama of ideas because of the sharpness of his Celtic wit and the clearness of his social analysis. Delighting in attacking the comfortable and respectable conceptions of morality and manners, he often puts more of value into his penetrative prefaces than in the plays themselves. But with his skill the most philosophical and critical passages in the play succeed in amusing the audience. *Widowers' Houses* (1892) shows the universality of tainted money, with its reactions upon morality and character. *The Devil's Disciple* (1899), upon a background of our Revolutionary War, shows a man acting with instinctive heroism, in marked distinction to his Puritan relatives who have branded him as an outcast. *Caesar and Cleopatra* (1899) depicts the Roman conqueror as a natural human

being, while *The Man of Destiny* (1897) reveals even more humorously how Napoleon was the product of his time, place, and birth. *Mrs. Warren's Profession* (1893) shows a daughter overcoming elements of her maternal inheritance because of the disgust with which she views her mother's means of livelihood. *Candida* (1897) is an absorbing picture of a pure and mother-hearted woman, who plays havoc with the usual conventions of the triangle situation, somewhat like Barrie in *What Every Woman Knows*. *Man and Superman* (1905), perhaps Shaw's most signal work of genius, emphasizing the impersonal, evolutionary aspects of love, with woman as the pursuing mate, is scarcely more important than *Major Barbara* (1905), with its sound philosophy as to the necessity of eradicating poverty before humanity can save its soul. *The Doctor's Dilemma* (1906), aside from its delicious satire upon all branches of the medical profession, contains a study of the genius comparable with Ibsen's and Hauptmann's. *Misalliance* (1910), with a masterly preface on the proper training of children, deals dramatically with similar matters. In *The Dark Lady of the Sonnets*, Shakespeare is observed as the snapper-up of other people's unconsidered verbal trifles. This play is pertinent in the light of Shaw's own remarks that he could write a better play than the master-Elizabethan!

Shaw's chief value lies not in his clever witticisms; those we can find in the glittering hardness of Wilde's comedies. He is fighting for the victory of rationalism over stupidity, of reality over sentimentalistic romance. He seeks to make us laugh at our false ideals in order that we may replace them with sound and sensible standards. A didactic purpose is at the root of every play of his, however much we may be deceived for the moment by the flashes of fun.

John Galsworthy (1867–), equally dexterous as novelist, essayist, and dramatist, presents plays of sociological import. Sympathetically analyzing certain defects in our social structure, he takes the humanitarian's attitude in *Strife*, *Justice*, and *The Pigeon*, but without becoming partisan like Shaw or crudely didactic like Brieux. He is always the artist. There is, to use Noyes' phrase, something of the "splendor of the indifference of God" in the impartiality with which he presents both sides of the problem in *Strife*, while his illuminating characterizations in *The Pigeon* are even more incisive than Pinero's most mature delineations,

with an appealing emotional quality lacking in the logical and witty intellectualizations of Shaw.

The Silver Box was an early treatment of a similar theme in *Justice*, in which society's treatment of the criminal is more widely studied. *Strife* is a dramatic setting forth of the claims of capital and labor during the progress of a strike. In *The Pigeon* he gives us a remarkable study of the socially unfit, the prostitute, the drunkard, and the tramp. In *The Fugitive* he shows a case of incompatibility in marriage, with the ensuing disaster to the abandoned wife. *A Bit o' Love* presents a minister who learns the bitter lesson that Christian forgiveness is impracticable in our social usage, while *The Mob* (1914) had to be discontinued when the Great War began because it was too poignant a portrayal of the feelings of the pacifist.

Sir James Barrie (1860–). Notable for their whimsical charm and sly humor, both the plays and novels of this Scotch writer are in a class all their own. With his gift of sympathetic interpretation of the human heart he has also an expert technique, which puts him in the first rank. His stage directions supply for the reader, even more than those of Shaw and Barker, a personal and imaginative quality which give to the plays almost the advantage of stage presentation. Their literary merit is equal to the dialogue itself. In his use of pantomime also Barrie surpasses his contemporaries; like the wordless cell-scene in Galsworthy's *Justice*, no word is needed to convey the meaning in two of the best scenes of his two best plays, *The Admirable Crichton* and *What Every Woman Knows*. At the end of the second act of the earlier play (1902), since the butler, who has just been dismissed for arrogance, cannot leave the desert island on which the whole party has been wrecked, the others leave him. His savory stew, however, overcomes their class distinctions, and they all creep back one by one to the camp-fire, where he is still master. No word is spoken; none is needed. *What Every Woman Knows* (1908) opens with a chess game, which serves to bring out essential characteristics of the two players without the need of words. Such delineation by facial expression would, of course, have been impossible before the introduction of adequate stage lighting. Barrie's inimitable fancy is revealed characteristically in the fairy play *Peter Pan*, which has had such a wide appeal to the child-hearted everywhere. In its revelation of child psychol-

ogy it is unique. This quality of make-believe is also a dominant trait in *The Legend of Leonora* (1913) and *A Kiss for Cinderella* (1916). *Dear Brutus* (1919) gives us a modernized Puck (Cf. *A Midsummer Night's Dream*), with an underlying strain of fatalism.

H. Granville Barker (1877–), actor-manager, dramatist, and play-producer, is a realist who, making his plays more exactly like life than Galsworthy, achieves less success upon the stage, probably for that reason. Echoing Shaw in his conception of love as the Life Force, he argues in *The Madras House* for as frank an acceptance of its importance by western civilization as by the East; and in *Waste* he laments the wanton destruction by society's ban of a great man who was temporarily overcome by its power. His stage directions have the same novelistic chattiness as Shaw's. Like Pinero in *The Thunderbolt*, Barker takes occasion to ridicule in *The Voysey Inheritance* the average middle-class English home where the ideal held is "that you should respect your parents, live with them, grow like them"; but the theme of the play is the moral struggle between an unscrupulous man of business and his inexperienced son who is to carry on the business, and who does so after the manner of the father but with an honest motive. His comedies are formless in the conventional sense, having neither a beginning, middle, nor end, the audience sometimes keeping their seats after the final curtain in the expectation of another act; but he attains, nevertheless, an acute and penetrating criticism of life, with admirable characterizations. In *Prunella*, he attempts poetic and symbolic drama, with considerable success.

Arnold Bennett (1867–), notable as a novelist, has contributed a few plays to the body of English drama, but perhaps his most distinctive effort is the collaboration with Edward Knoblauch in *Milestones*, which portrays three generations in three successive acts, each passing from youthful initiative to the conservatism of age.

Stephen Phillips (1868–1915) marks about the last consistent attempt of the later English drama to produce poetic plays of the conventional type, but these plays have been only partially successful on the stage. His subjects are classical or historical—*Paolo and Francesca* (1899), *Herod* (1900), *Ulysses* (1902), *The Sin of David* (1904), *Nero* (1906), *Faust* (1908), etc.,—and hence not alto-

gether appealing to modern audiences. He did, however, shorten the cast of characters usually found in poetic plays written on the Shakespearean model, and simplified the plot; but it must be admitted that he lacked the genuine dramatic instinct to make the most of his situations.

JOHN MASEFIELD (1874–), the poet, has created a great tragedy in *The Tragedy of Nan* (1908), a play of rare beauty, pathos, and pitiless cruelty, with none of the archaic dramatic technique of Phillips. His singularly effective dialogue of broken and repetitive prose is perhaps the most striking technical feature of the play. Powerful also is the prose of his *Tragedy of Pompey the Great* (1910). *Philip the King* and *Good Friday* are also in dramatic form, but are historical poems rather than plays.

ST. JOHN HANKIN (1860–1909). For original and valuable comment on life, with a charm that is distinctive, *The Return of the Prodigal* (1905) amd *The Cassilis Engagement* (1907) place their author in a category with Shaw, whose method was also strikingly unconventional. GITHA SOWERBY'S masterpiece, *Rutherford and Son* (1912) ranks among the powerful plays that deal with the relation of parents and children, like Barker's *The Voysey Inheritance*, Stanley Houghton's *The Younger Generation* (1910) and *Hindle Wakes* (1912), Bennett's *Milestones*, and JOHN O. FRANCIS' Welsh play *Change* (1913). Cf. also *Magda*. ELIZABETH BAKER in *Chains* (1909) rivals the static plays of Maeterlinck, but with dull, unpretentious, humdrum clerks for personages. ISRAEL ZANGWILL has voiced American democracy and racial antipathies in *The Melting Pot* (1908). CHARLES RANN KENNEDY uses reincarnation in *The Servant in the House* and retells the story of the crucifixion in *The Terrible Meek*.

Irish Drama

WILLIAM BUTLER YEATS (1865–), with LADY AUGUSTA GREGORY (1859–), and GEORGE MOORE (1857–), founded the Irish Literary Theatre, and was a leader in the Irish dramatic Renaissance. With them is associated their greatest genius, JOHN MILLINGTON SYNGE (1871–1909), who chronicled so faithfully the peasantry of the Aran Islands. Yeats desired to revive the legends

and literature of ancient Ireland, and has done so delicately and subjectively in such plays as *The Land of Heart's Desire*, with its fairy lore, *The Countess Cathleen* (1899), with its mystical element comparable to Maeterlinck's early work, *Kathleen ni Houlihan* (1902), with its personification of suffering Ireland, and *Deirdre* (1906), with its historical personages.

Synge's *Riders to the Sea* is a one-act masterpiece, a tragedy for all time, full of the finest prose-poetry and most poignant pathos, while *In the Shadow of the Glen*, taking the familiar triangle situation, is irresistibly humorous. His *Playboy of the Western World* is in a class by itself, with its unforgettable revelation of Celtic characteristics and its lines of singularly musical prose.

Lady Gregory excels in fine native comedy, her *Spreading the News* unrivalled in its humor, suspense, characterization, and criticism of idle gossip. (Cf. Echegaray's *The Great Galeoto*). *The Travelling Man* is a modern miracle play, while *The Workhouse Ward* depicts admirably two quarrelsome old men.

T. C. Murray's (1873–) *Birthright* (1910) is one of the best of the realistic plays of the Irish group, with its masterly presentation of a tragic family struggle.

St. John G. Ervine (1883–) tempers his realism with a mellow wisdom and humor, *Mixed Marriage* (1911) being a moving tragedy of religious strife in the north of Ireland, while *John Ferguson* (1919) is equally powerful in its delineation of family characteristics.

Rutherford Mayne, William Boyle, and Lennox Robinson also have the objective temperament, somewhat lacking in the more visionary Yeats, which can project everyday humanity upon the stage. Lord Dunsany's extraordinary imagination bodies forth gods and Fate and ancient lands that never were, in such brief *tours de force* as *The Gods of the Mountain*, *A Night at an Inn*, and *The Glittering Gate.*

LESSON XX

A. Required reading: Excursus on Italian, Spanish, and British drama: pp. 55–67; Wilde's *Lady Windermere's Fan.*

B. Optional: D'Annunzio's *Gioconda*, Echegaray's *The Great Galeoto*; Chandler's: 65–70, 105–110; 45–47, 315–320; 133–139.

Lady Windermere's Fan (1892) is not intended as a serious or sympathetic comment on life, but it has qualities nevertheless that enable it to

stand the test of time: its wit, its decorative passages, its skilful technique, its effectiveness as a story. The artificial social atmosphere is created very deftly, as in the characterizations of Agatha and Mr. Dumby. But in *The Importance of Being Earnest* there is still better motivation, more natural dialogue, and greater skill in leading up to climaxes.

C. Questions for notebook:

1. What general characteristics differentiate the Spanish and Italian drama?
2. Why was the Victorian era an arid one for the English stage?
3. Why is the work of Pinero and Jones less representative of the contemporary stage than that of Galsworthy and Shaw?
4. Is it probable that Lord Windermere would give money to his wife's mother secretly?
5. Does the "Believe what you choose about me" speech in the third act ring true? Why (not)?
6. Does Lady Windermere's character undergo a change during the course of the play?

D. Questions for papers:

(*a*) From the required reading:

1. Is sympathy aroused for any of the characters in this play?
2. What instances are there of the author's skill in preparing for an effective scene?
3. Is the title effective? Trace the use that is made of the fan.

(*b*) From the optional reading:

1. Cf. Lucio's defense of his position in *Gioconda* with that of Rubek in *When We Dead Awaken.*
2. Note the exposition here. What is there in the first act that foreshadows the end? Is the last act an anti-climax?
3. Cf. the theme of *The Great Galeoto* with that of Lady Gregory's *Spreading the News.* Which is the more effectively presented?
4. Cf. the work of D'Annunzio and Echegaray.
5. Cf. D'Annunzio's *Francesca da Rimini* with Maeterlinck's *Pelleas and Melisande.*

LESSON XXI

A. Required reading: Pinero's *The Second Mrs. Tanqueray*; Chandler: pp. 139–145, 173–176.

B. Optional: Pinero's *Mid-Channel.*

THE SECOND MRS. TANQUERAY (1893), one of the most powerful plays of the present-day stage, exhibits a relentless logic and an admirable constructive skill. The inevitableness of the suicide of Paula is comparable with

Pinero's later play, *Mid-Channel*, where the tragic ending is similarly glimpsed from the beginning. The exposition of the first act is a masterpiece, accomplishing much, yet naturally and casually introduced. That of *Mid-Channel* is more compact but more conventional.

C. Questions for notebook:

1. What are the causes of the tragedy in *Mid-Channel*?
2. Is Iris the same sort of a woman as Paula?
3. Can you find any unnatural exits or entrances in *The Second Mrs. Tanqueray*?
4. Is Ellean's attitude really at fault? Could she have averted the tragedy?
5. Would a "happy ending" here have been logically possible?

D. Questions for papers:

(*a*) From the required reading:

1. Is it merely the past that overwhelms Paula? Why could she not have been happy? Suppose Ardale had not appeared, what then?
2. Does Pinero seem needlessly pessimistic in his view of sexual errors?
3. Cf. the raisonneur, Peter Mottram, in *Mid-Channel* with Cayley Drummle in this play and with Hilary Jesson in *His House in Order*.
4. Which is stronger in this play, the intellectual or the emotional appeal? Cf. in this respect Hervieu's *Know Thyself*.
5. Cf. the steps leading to Paula's suicide with the motivation of Falder's suicide in *Justice*.

(*b*) From the optional reading:

1. Cf. Paula with Hedda Gabler.
2. Cf. Paula with Zoe in *Mid-Channel*.
3. Why is it that we feel more sympathy for Paula than for Hedda and less than for Zoe?
4. Cf. the steps leading to Zoe's suicide with those preceding Paula's and Hedda Gabler's and Falder's. Is there an equal sense of inevitability in all?
5. Is Theo's position inconsistent in refusing his wife the same forgiveness that she affords him? Cf. Björnson's *The Gauntlet*.

LESSON XXII

A. Required reading: Pinero's *His House in Order*: Chandler; pp. 188–190, 196–197, 219–221.

B. Optional: Pinero's *The Thunderbolt*.

His House in Order (1906) is not on the same level with *The Second Mrs. Tanqueray*, but it is effective and possessed of a more cheerful philosophy.

It is a family study, an early draft of what Pinero was to accomplish in the masterly depiction of character in *The Thunderbolt*. Here, the members of the Ridgeley family are caricatured rather than photographed, and the fine differentiations between them are not attempted. In *The Thunderbolt* Pinero comes very near the vivid observational power of Barker in his family study, *The Voysey Inheritance*.

C. Questions for notebook:

1. Outline the plot.
2. Is Nina at fault in her conduct?
3. Is it probable that the incriminating letters would have been left as they were?
4. What is the significance of the title?
5. How does Pinero keep *The Thunderbolt* from becoming banal? There is nothing new in the plot.

D. Questions for papers:

(*a*) From the required reading:

1. Cf. the method of Pinero with that of Ibsen or Rostand.
2. How would D'Annunzio have treated this theme?
3. What would Tchekhov or Maeterlinck have done with it?
4. Cf. the exposition here with that of *The Second Mrs. Tanqueray*.

(*b*) From the optional reading:

1. Indicate how this play would have been done by D'Annunzio.
2. How would Maeterlinck have treated it?
3. Differentiate the various members of the Mortimore family as minutely as possible.
4. In what respects is the dialogue an improvement upon that of *The Second Mrs. Tanqueray*? Do you see any of the influence of Maeterlinck in the frequency of repeated phrases?

LESSON XXIII

A. Required reading: Jones' *Michael and His Lost Angel*; Chandler: pp. 147–162.

B. Optional: Lewisohn's *The Modern Drama*: pp. 166–192.

MICHAEL AND HIS LOST ANGEL (1896), Jones' most ambitious play, is a tragedy of passion quite unlike his customary satiric comedies. It was not, however, a success upon the stage, though it still remains one of his best. Perhaps the difficulty is in the somewhat anomalous figure of Michael, who, as Shaw pointed out, tells Audrie he is not sorry because of their lapse from rectitude but who persists in acting as if he were. He is thus made to appear either hypocritical or a pathetic weakling. But the play makes us feel in the end that he is really contrite.

C. Questions for notebook:

1. Set down in a column the plays mentioned in Chandler as having churchmen as heroes, and characterize each in a few words.
2. Sum up the progress of the action in *Michael* act by act.
3. Is Michael really sorry for his sin when he tells Audrie that he is not? If so, why does he say this to her?
4. Does he seem heroic or weak? Why?
5. Why, do you think, was this play not a success upon the stage?

D. Questions for papers:

(*a*) From the required reading:

1. Did Michael deeply love Audrie, or was it only momentary passion?
2. Would a "happy ending" have been logical? Can you suggest one?
3. Why was the idea of public confession so firmly fixed in Michael's mind? Was it necessary for him to make one? Any alternative?
4. Is the element of chance plausible here? Does it really account for the tragedy?

(*b*) From the optional reading:

1. Why does Lewisohn attack *Caste*?
2. Why does he call Pinero and Jones playwrights of the transition?
3. What is their chief importance?
4. Is his criticism of *Michael* too severe?
5. Cf. the work of Pinero and Jones.
6. Why does Lewisohn, while admitting a technical superiority in Pinero, insist upon an intrinsic cheapness?
7. Why does he call Wilde "a brief and curious interlude in the history of the modern English drama"?

LESSON XXIV

A. Required reading: Jones' *The Liars*; Chandler: pp. 184–185.

B. Optional: Jones' *Mrs. Dane's Defense*, *The Divine Gift.*

THE LIARS (1897) is an excellent example of the comedy of manners. The plot is skilfully constructed, the dialogue, though not as clever as Shaw's or Wilde's, is nevertheless good, and the satire is keen but not bitter. There is an ethical background to the action, to the effect that society must make for its preservation a set of conventions, and that adherence to these is necessary to avert social chaos.

C. Questions for notebook:

1. Outline the plot.
2. Sketch briefly the leading characters.
3. Are there any unnecessary characters? If so, who? Why?

4. Who precipitates the final downfall?
5. Does the last act sustain the interest? Is this act necessary?
6. What is the theme of *The Case of Rebellious Susan*?

D. Questions for papers:

(*a*) From the required reading:

1. Cf. this play with *Michael and His Lost Angel* in characterization and depth of appeal. What striking differences appear?
2. Which seems to have been written more from a personal experience?
3. Does Jones seem here to be caricaturing society or accurately representing its lighter phases? Point out any exaggerations.
4. Cf. this play with Wilde's *Lady Windermere's Fan.*

(*b*) From the optional reading:

1. Comment on Cutler's view of art, in *The Divine Gift.*
2. Cf. Cutler's view of love with that of Shaw in *Man and Superman.*
3. What has Cutler's article on the Future of the Human Race to do with the plot?
4. In *Mrs. Dane's Defense* why is the cross-examination scene so effective?
5. Cf. this scene with some of the court-room scenes already read. Would this one gain by being set in a court? Why (not)?
6. Cf. Michael with Rosmer of *Rosmersholm.* Cf. Audrie with Rosmer's "lost angel", Rebecca West.

LESSON XXV

A. Required reading: Shaw's *Candida*; Chandler: pp. 116–119, 150–151.

B. Optional: Shaw's *Widowers' Houses.*

CANDIDA (1897) contains as its basis the familiar "triangle situation," but the treatment is not at all conventional. Like Barrie's *What Every Woman Knows*, it is saved from tragedy by the tolerance, sympathy, and sense of humor of the wife, who applies the test of common sense to a situation usually abounding in infidelity, bathos, and high-sounding sentiment. There is a similarly refreshing sanity about Sudermann's treatment of this situation in *The Vale of Content*, where also the romantic point of view yields to the rationalistic.

C. Questions for notebook:

1. What is it that prevents this play from having the usual tragic outcome?
2. What is it that strips the conventionality and sentimentalism from both the husband and the poet?

3. What is it that governs Candida's point of view and her conduct?
4. Is Marchbanks really in love with Candida?
5. How does she cure him of his love, real or fancied?
6. Why does not Candida or her husband know "the secret that is in the poet's heart"? What is that secret?

D. Questions for papers:

(*a*) From the required reading:

1. How would D'Annunzio have treated this theme? Maeterlinck?
2. Is Candida a type of the "new" woman or the old?
3. What is the basis of her final decision? Is it sound?
4. If Candida ceased to love her husband would she stay with him?

(*b*) From the optional reading:

1. What is Shaw's position as to society's responsibility for poverty?
2. Is charity beneficial to the destitute, according to this play?
3. Is the compromise of Dr. Trench reasonable?
4. Analyze the defence of Sartorius for his policy, and consider whether it is morally sound.
5. Notice the love-passages in the play and compare them with those in *Pelleas and Melisande.* Which is the greater art? Which is truer to reality?

LESSON XXVI

A. Required reading: Shaw's *Caesar and Cleopatra;* Chandler:pp. 398–410.

B. Optional: Shaw's *The Devil's Disciple.*

Caesar and Cleopatra (1899) satirizes our romantic misconceptions of the hero. The Julius Caesar of this play is a much more humanized figure than Shakespeare's, but he is also represented as a younger man. This Caesar is in his prime, has a sense of humor, and exhibits qualities of the true superman. He is also susceptible to flattery, frankly egoistic, a creature of instinct; but his instincts are sound. Shaw's Caesar is not melodramatic like his Napoleon in *The Man of Destiny*, nor a snapper-up of other people's unconsidered trifles like his Shakespeare in *The Dark Lady of the Sonnets.*

C. Questions for notebook:

1. What type of satirist is Shaw?
2. In what way does Caesar's soliloquy before the Sphinx align him with Stockmann in *An Enemy of the People*?
3. Is duty, or virtue, or self-expression the motive of Caesar's conduct?
4. Has Cleopatra the same motive?
5. Why does Caesar not believe in revenge?

D. Questions for papers:

(*a*) From the required reading:

1. Characterize Cleopatra. Is she a Circe or a child?
2. How does Britannus represent British characteristics?
3. Cf. Caesar as a type of the genius with Ibsen's treatment of him in *The Master Builder*.
4. Cf. the treatment of Caesar by Shaw and Shakespeare.
5. What is the ruling instinct of Dick Dudgeon, Blanco Posnet, and Captain Brassbound?

(*b*) From the optional reading:

1. Characterize General Burgoyne.
2. Is the minister's wife in love with Dick?
3. Is he in love with her?
4. What is wrong with the religion of Dick's family?
5. Is Dick religious?
6. Is the historical background accurate?

LESSON XXVII

A. Required reading: Shaw's *Man and Superman*; Chandler: pp. 302, 410–421.

B. Optional: Shaw's *The Doctor's Dilemma.*

MAN AND SUPERMAN (1905) contains Shaw's most direct statement that love is not personal and romantic, but instinctive and cosmic. All the subterfuges of modern mating and love-making are stripped bare, the dramatist contending that the "life force" exists to fulfill the purposes of Nature, which is to develop a higher order of intelligence than exists even in man: a race of Supermen. In this process man is the more passive instrument; it is woman who assumes the initiative, being imbued instinctively with a greater determination to perpetuate the race, and seeking therefor a proper father for her children, however that desire may be veiled by her own unconsciousness or by the dictates of custom.

C. Questions for notebook:

1. What is the relevancy of Act III, the scene in Hell?
2. What arguments from science does he introduce into the play?
3. Why does he compare the artist with the mother?
4. What is the Life Force?
5. Does the play have a "happy ending"? How does it differ from the usual last act of comedy?
6. Do you note a particularly different quality in the stage directions?
7. What is Shaw's idea of Hell?
8. Does he repudiate sentiment and romance?
9. Is he in earnest?

D. Questions for papers:

(*a*) From the required reading:

1. Is there a parallel between Don Juan and John Tanner?
2. Is Ann unwomanly? Cf. her with Shakespeare's comedy heroines, who also take the lead in love. Is Ann consciously pursuing?
3. How does she illustrate Shaw's contention of woman as the predestined mother, relentless in pursuit of her "marked down quarry"?
4. Is Tanner's attitude towards the sister of Octavius in Act I defensible?
5. Is a critic justified in regarding this play as an attack on marriage or as an argument for free love? Give adequate reasons.
6. Is the action of the play spoiled by its dissertations?

(*b*) From the optional reading:

1. What is the dilemma that faces the doctor?
2. Is his solution morally justifiable? On what grounds?
3. Cf. Louis Dubedat with Caesar. Is his conduct defensible?
4. Is his death funny? What makes it different from the usual death scene? Is it more effective?
5. Cf. the different doctors. Which is the best man among them? Which doctor would you engage? Why?

LESSON XXVIII

A. Required reading: Shaw's *Major Barbara*; Chandler: pp. 346–349.

B. Optional: Lewisohn's *The Modern Drama*: pp. 192–217.

MAJOR BARBARA (1905) is named after the Salvation Army girl who is the leading figure here, the daughter of Andrew Undershaft, a millionaire cannon-maker. With his gospel of money and gunpowder, he considers himself only the instrument of a Will or Life Force which uses him for purposes wider than his own. The question of tainted money, which occurred in *Widowers' Houses*, appears again. In the final union of Undershaft, Cusins, and Barbara, we have symbolized the three-fold aspect of human life, its physical, mental and spiritual elements, without a harmonious fusion of which there can be no permanence or peace. Whether in each individual or in society as a whole, salvation must marry wisdom and take over the things that heretofore have destroyed life: love and fine thinking, to use Mr. Wells' apt phrase, can only be the children of power.

C. Questions for notebook:

1. Why is it that Undershaft perpetuates the tradition of his business in handing it on, not to his son, but to Cusins?
2. Is it true that Barbara blasphemes when she exclaims "My God, why hast thou forsaken me?"

3. Is Shaw unfair to the Salvation Army in this play?
4. What is the gist of the plot?

D. Questions for papers:

(*a*) From the required reading:

1. Criticise Undershaft's philosophy.
2. Cf. the reactions of poverty upon society as argued here with the presentation in Hauptmann's *The Weavers*. Why does Shaw call poverty a crime?
3. Is charity beneficial to the destitute? Cf. Galsworthy's *The Pigeon*.
4. Cf. Undershaft's remarks about obsolete moralities with Stockmann's views, in *An Enemy of the People*, about the duration of truths.
5. Analyze Undershaft's attack upon duty and humility. Is it valid?
6. How does he refute the common argument that the more awful war is made, the sooner it will be abolished? How does he prove that men are naturally destructive rather than constructive? Cf. with the Devil's argument in *Man and Superman*.
7. Is Undershaft a likable figure? Is Cusins a weak character?

(*b*) From the optional reading:

1. Cf. the use made of tainted money in *Major Barbara* with that in *Widowers' Houses*.
2. How does Undershaft compare with John Gabriel Borkman?
3. Why does Lewisohn rank Shaw, Barker, and Galsworthy so high?

LESSON XXIX

A. Required reading: the Prefaces to Shaw's *Man and Superman* and *Major Barbara*.

B. Optional: Henderson's *The Changing Drama*: chap. viii, pp. 221–251.

PREFACES to Shaw's MAN AND SUPERMAN and MAJOR BARBARA. In his prefaces, Mr. Shaw, while still inclined to exaggerate for the sake of an effective paradox or a witty satirical thrust, may be expected to be fairly sincere. Some critics have felt that the prefaces are sometimes more valuable than the plays themselves. The philosophy is often more directly stated here than in the plays, but it is a question which is the more effective statement of the idea.

C. Questions for notebook:

1. Do you find any discrepancies between the point of view of the preface and that of the play? Which do you feel is the more effective presentation of the idea?

2. Why is the preface of *Man and Superman* in the form of a letter?
3. Does the long stage direction at the opening of the third act of *Man and Superman* belong properly there, or, in large part, in the preface?
4. Cf. in *Major Barbara* Undershaft's analysis of himself with that of Shaw in the preface. Which is the clearer portrait?
5. These plays exist for the sake of the ideas they contain. Has Shaw succeeded, nevertheless, in creating vivid, living characters to embody these ideas?

D. Questions for papers:

(*a*) From the required reading:

1. Cf. the humor and satire of the prefaces with those qualities in the plays.
2. Why does Shaw say that "the bubble of heredity has been pricked"? Has it? What evidence does he give? Is it sufficient?
3. What is your personal estimate of Shaw as a satirist?
4. Why is it that people in general do not take Shaw seriously? Is it their fault or his?
5. Do you feel that Shaw is in earnest? Do you believe that his views are sound? Be specific.

(*b*) From the optional reading:

1. In what respects has the reader been taken into account in the publishing of plays since Ibsen?
2. How has this reacted on the dramatists themselves?
3. How has it affected the actor?
4. What has it done for the reader?
5. What has it done for the stage in general?

LESSON XXX

A. Required reading: Galsworthy's *Strife*; Chandler: pp. 86, 127, 225, 324–325, 349–354.

B. Optional: Ervine's *Mixed Marriage*.

STRIFE (1909) is a study of industrial relations of the rich and poor, specifically of a strike in the Trenartha Tin Plate Works. It is the fullest statement in the theatre of an industrial problem, with the spaciousness of Hauptmann's *The Weavers* and the impartiality of an intellect detached from emotion. Weighing the arguments of both sides in a highly judicial manner, Galsworthy is able to present the issues involved with clearness and power.

C. Questions for notebook:

1. Is there a definite struggle of wills here or only a deadlock caused by general conditions?

2. Is there any remedy proposed?
3. In what does the irony of the conclusion consist?
4. What are the themes of *The Little Dream*, *The Fugitive*, *Joy*, *The Eldest Son*, *The Strike at Arlingford*, *Lynggaard and Company*?
5. Is Galsworthy interested in any moral or thesis here? What seems to be his purpose in writing the play?

D. Questions for papers:

(*a*) From the required reading:

1. Are strikes justifiable? Illustrate from the four plays considered (Chandler: pp. 349–354.) Are they productive of any good?
2. To what extent should employers co-operate with their employees?
3. What compromise could have been made here to avert tragedy?
4. Are Anthony and Roberts equally unselfish?
5. Cf. this play with *The Weavers*.

(*b*) From the optional reading:

1. Characterize Mrs. Rainey as completely as possible.
2. Cf. this picture of a family with one of Pinero's.
3. What is there about Ervine's method that rings truer to life than Jones' or Pinero's?
4. Is Rainey a tragic figure? Who is the leading figure here?
5. Were Nora and Hugh right or wrong in their stand?

LESSON XXXI

A. Required reading: Galsworthy's *Justice;* Chandler: pp. 339–342.

B. Optional: Sowerby's *Rutherford and Son.*

JUSTICE (1910) takes up the problem of society's attitude toward the criminal, especially the first offender. Falder is shown as a weak type, but not a criminal, though the law does not discriminate. In *The Silver Box*, Galsworthy had already touched upon this theme, being more interested there, however, in the discrimination of the law in favor of the culprit with money and influenec.

Questions for notebook:

1. List the episodes of the play.
2. Why is it that Falder commits suicide? Was there no alternative?
3. How does the court scene, which repeats much of the information we already know, escape from tiresomeness?
4. Note the wordless cell scene. Would dialogue have added anything here? Is it in any way different from a film drama?
5. Who is the villain in this play? Is it anyone in the play?

D. Questions for papers:

(*a*) From the required reading:

1. Is Falder primarily responsible for his crime? Where shall one draw the line of responsibility?
2. Should leniency be shown first offenders? To what extent?
3. Should penitentiaries be places of punishment or of moral education? How far are criminals to be treated as patients? Is crime a preventable disease? How far is it preventable?
4. Cf. the restraint of this play with Brieux' method in *The Red Robe.*

(*b*) From the optional reading:

1. What is the tragic defect in Rutherford?
2. Are there resemblances between him and his three children? In what respects? Do these seem to be inherited?
3. Cf. this family study with Barker's *The Voysey Inheritance.*
4. Cf. this family study with Pinero's *The Thunderbolt.*

LESSON XXXII

A. Required reading: Galsworthy's *The Pigeon*; Chandler: pp. 344–346.

B. Optional reading: Baker's *Chains.*

THE PIGEON (1912) is concerned with the philanthropic relations of the rich and poor, satirizing those theorists whose panaceas fail in the specific case before their eyes, and pleading with humor and sympathy for a better understanding of the social misfit.

C. Questions for notebook:

1. What does Brieux satirize in *The Philanthropists*?
2. Who is the hero of *The Pigeon*? Why?
3. Would the defense of Falder by Hector Frome in *Justice* apply to Ferrand, Mrs. Megan, and Timson as well? Are they all congenitally unsuited for the struggle for existence?
4. What is the significance of the time settings — Christmas Eve, New Year's Day, and the First of April?
5. Note how the three types of the social outcast and ne'er-do-well are balanced by three different experts on professional charity— a clergyman, a jurist, and a professor. What is the remedy proposed by each?
6. Is Wellwyn's point of view any more salutary or satisfactory than theirs?
7. Is any adequate solution for the problem presented by the author?
8. Who is "the pigeon?" What is the significance of the term?

D. Questions for papers:

(*a*) From the required reading:

1. Who is at fault here, the three social misfits or society's treatment of them? Note Ferrand's analysis of his own case. Is he fair?

2. Is Ferrand something more than a whimsical philosophical vagabond? Cf. Heinrich in *The Sunken Bell*, *e.g.*
3. Note the under-emphasis, rather than over-emphasis, of theatric circumstances and scene-ends. Does this make for effectiveness? How would D'Annunzio or Maeterlinck have done them?
4. Cf. Shaw's *Major Barbara*, so far as the theme of charity to the poor is concerned.

(*b*) From the optional reading:

1. What is the theme of this play? Is it essentially dramatic?
2. Cf. this play with one of Jones. What constitutes the power of Miss Baker's work?
3. Cf. this play with Miss Sowerby's *Rutherford and Son*. Is there as much local color and atmosphere here?
4. Are there any outward evidences of the characters' inner struggle?
5. What is the difference in method between this play and one of the static plays of Maeterlinck, like *The Intruder* or *Interior*?
6. Cf. Ferrand's self-analysis with Dr. Relling's doctrine in *The Wild Duck* as to the need of illusion in life.
7. Cf. Ferrand and Brand.

LESSON XXXIII

A. Required reading: Barrie's *The Admirable Crichton*; Chandler: pp. 215, 257–276.

B. Optional: Masefield's *The Tragedy of Nan*.

The Admirable Crichton (1902) is good literature as well as good drama, possessing that charm of style which is so characteristic of Barrie's writing in general. It is what the characters do rather than what they say that is the most effective; for example, when the butler exclaims "Bill Crichton's got to play the game," we are excited, but it is when he sets off the signal to the receding ship that the real climax comes. Similarly, in *What Every Woman Knows*, the most eloquent speech that Maggie makes is the moment when, without a word, she drops her knitting from her passive hands, its charm to soothe no longer effective. The play has been filmed under the title *Male and Female*, but some of the subtlety is necessarily lost; it does not have the Barrie touch. Note how economically the lapse of two years is indicated at the opening of Act III by the stage setting. Much is also told at the rise of the curtain on Shand's committee rooms in Glasgow, in *What Every Woman Knows*, by the posters and signs that indicate the achievement of his ambition.

C. Questions for notebook:

1. What part does the setting play here? Is it indispensable?

2. What is it that subdues the party on the island to a more perfect equality?
3. What quality is it in this play that will doubtless make it outlast many of its contemporaries?
4. What is it that gives the butler his superiority on the island? Is he superior in the first and last acts also?
5. Is there any falling off in the interest in this play, or is it cumulative?
6. Are the characters more important than the plot?

D. Questions for papers:

(*a*) From the required reading:

1. Is the indeterminate ending satisfying? Will things go on exactly as before? Can you sketch out another act from the data at hand?
2. How far can the policy of the brotherhood of man be applied to servants? Are artificial barriers of caste justifiable?

(*b*) From the optional reading:

1. What peculiarities of dialogue are there here?
2. Is Nan a murderer? Is the figure of the old fiddler symbolic?
3. What makes the play beautiful in spite of its sordidness?

LESSON XXXIV

A. Required reading: Barker's *The Madras House;* Chandler: pp. 57, 215–219, 223–227, 307–312.

B. Optional: Barker's *Waste*, *The Voysey Inheritance.*

THE MADRAS HOUSE (1910), by means of a gallery of family portraits, satirizes business and sex quite in the manner of Shaw. Barker here suggests that the Oriental view of woman's place in the sexual scheme has some advantages. Like Strindberg, but with a jocularity foreign to "the terrible Swede," he points out the dangers attendant upon admitting woman to an equality with man, and at the same time exposes the Occidental cloaking of a common instinct under hypocritical conventions.

C. Questions for notebook:

1. Note instances in the stage directions where the information conveyed is primarily for the reader, not for the stage director.
2. Are there any scenes here which, while having little to do with the action of the play, are actually superfluous?
3. Can you take from the play one or more characters without making the play suffer?
4. What do you think was the author's fundamental purpose in writing this play?
5. Is the method that of the novel rather than that of the drama?
6. What part have the costume models in the emphasis of the theme?

7. Is Edward Voysey's conduct right? On what grounds?
8. How does *Waste* resemble Shaw's use of the Life Force?

D. Questions for papers:

(*a*) From the required reading:

1. Cf. the quality of Barker's stage directions with that of Barrie and Shaw.
2. Cf. the position of the six maiden daughters of the Huxtables with that of the Three Daughters of M. Dupont.
3. Why does Constantine Madras regard the Mohammedan view of woman as franker and more manly? Cf. Strindberg's attitude.
4. Cf. Barker's view of woman in this play with that of Shaw in *Man and Superman.*

(*b*) From the optional reading:

1. Cf. the picture of a family in *The Madras House* with that in *The Voysey Inheritance.*
2. Cf. either with that of Pinero in *The Thunderbolt.*
3. Cf. Christensen's argument in *The Gauntlet* with that of Constantine Madras.
4. Of what value dramatically are the political discussions in *Waste?*
5. Is Trebell's suicide made to seem inevitable? Be explicit.
6. Why is *Waste* a great play?

LESSON XXXV

A. Required reading: (*a*) Yeats' *The Hour-Glass*, (*b*) Synge's *Riders to the Sea*, (*c*) Gregory's *The Rising of the Moon*; Chandler: pp. 233–256 (pp. 257–276 were assigned as part of Lesson XXXIII).

B. Optional: Yeats' *Cathleen ni Hoolihan*, Synge's *In the Shadow of the Glen*, Gregory's *Spreading the News* and *The Travelling Man.*

(*a*) THE HOUR-GLASS (1903) is a morality play of the type of *Everyman.* The wise fool here is akin also to the kindly fool in *King Lear.* There are lines of real poetry here, and a subtle, evanescent quality that eludes analysis, due, perhaps, to Yeats' alleged contact with fairies.

(*b*) RIDERS TO THE SEA (1904) is a tragic idyll, an unforgettable picture of the bereft mother. The strength, dignity, and noble poetry of the language of the simple people in this play give it high rank and a universal appeal.

(*c*) THE RISING OF THE MOON (1907) centers around a police sergeant who lets an escaped political prisoner go free. The atmosphere of the piece is well sustained, by such methods as focussing the attention upon the flight of steps that lead to the water. The idioms are quaint, like those of Yeats and Synge.

C. Questions for notebook:

1. What are the three types of the new Irish drama?
2. Why do the two old beggars in *The Well of the Saints* choose to remain blind? Cf. with Dr. Relling's observation in *The Wild Duck* that if if you "rob the average man of his illusions you rob him of his happiness at the same time." How does this play illustrate that saying?
3. What is the philosophy that underlies the story (*a*)?
4. Is there a plot here (*b*)? Who is the villain? Does he appear?
5. What is responsible for the feeling of fate, of necessary and hopeless submission (*b*)? What is the nature of the dramatic struggle?
6. Was the police sergeant foolish (*c*)? Why (not)?
7. Does the interest and suspense increase to the climax (c)?
8. Is this (*c*) a thesis play, a play of ideas? What constitutes the interest?

D. Questions for papers:

(*a*) From the required reading:

1. Cf. the depiction of death (*a*) with Maeterlinck's and others.
2. How do you account for the great peace that comes to Maurya (*b*) when she knows that her last son is dead? Is the psychology true to life?
3. Cf. the work in general of Lady Gregory, Yeats, and Synge.
4. Sum up the plays of Irish folk-history; the comedies of peasant life.

(*b*) From the optional reading:

1. Cf. *Cathleen ni Hoolihan* with other Irish plays of allegory.
2. Cf. *The Travelling Man* with *The Servant in the House.*
3. Cf. *In the Shadow of the Glen* with other plays dealing with the "triangle situation."

PART IX

American Drama

The first play written by an American to be performed professionally in America was Thomas Godfrey's *The Prince of Parthia* (1767). This blank verse tragedy on the Elizabethan model had much less native atmosphere than Royall Tyler's comedy *The Contrast* (1787), which introduced the "stage Yankee." William Dunlap's *Andrè* (1798) represents the native historical tragedy, of which Breckenridge's *Battle of Bunker Hill* was an earlier but more academic type. Steele Mackaye (1842–1894) represents the transition from the older theatrical tradition to a more realistic type of play; important as a stage manager and an organizer of new dramatic ventures, he gives in *Hazel Kirke* (1880) a truer reflection of life than many that had preceded it, though the work of Dion Boucicault, the Irish-Englishman who wrote so many pieces for the American stage, is notable, especially in the slavery play, *The Octoroon* (1859), and in the revision of Joseph Jefferson's *Rip Van Winkle*, which was first produced in London, in 1865. But Bronson Howard (1842–1908) is generally considered to be the dean of the modern American stage, his *Shenandoah* (1889) being one of the best of the Civil War plays, and his *The Henrietta* (1887) still successful in a revised form. Howard discarded many of the older conventions of the theatre, which Boucicault permitted himself to use, dispensed with mere rhetoric, and was liberal in the use of humor, sentiment, and native characterizations. Cruder but effective were the plays of Harrigan and Hart and Charles E. Hoyt; but more warmly cherished in the hearts of those who saw them were the skilful "way down East" plays, Denman Thompson's *Old Homestead*, and the simpler, more forceful melodramas of James A. Herne, *Shore Acres* and *Sag Harbor*.

Augustus Thomas (1859–) has gone west and south for his local color, *Alabama*, *In Mizzoura*, *Arizona*, and *Colorado* being excellent examples of the patriotic melodrama. Three of his more

serious dramas, *The Witching Hour*, *As a Man Thinks*, and *The Harvest Moon*, make use of a belief in mental telepathy, the second suffering from too many ideas, there being three main themes in the play. Skilful in reading the public mind, Thomas kept *The Witching Hour* for several years before producing it, waiting for public interest to be more fully awakened in the subject of mental phenomena.

Clyde Fitch (1865–1909) has a long list of clever comedies to his credit, and his posthumous play, *The City*, attempts to analyze seriously certain morbid aspects of city life. From such studies of society as *The Girl with the Green Eyes*, with its portrayal of a temperament jealous by nature, he passed, in *The Truth*, to a similar study of the woman more or less congenitally incapable of telling the truth. His work is confined for the most part to picturing the life of the "upper classes" in New York City, but in *Nathan Hale* and *Barbara Frietchie* we get theatricalized history.

William Vaughn Moody (1869–1910), primarily a poet, wrote two effective plays, *The Great Divide*, which was very successful in spite of its sagging interest towards the end, and *The Faith Healer*, which though a failure was a highly creditable psychological study comparable to Björnson's *Beyond Our Power* (I.).

Percy Mackaye (1875–), a poet with less insight into the demands for dramatic technique than Moody, has tried his hand at spectacles, like *Caliban by the Yellow Sands*; verse plays, like *Jeanne d'Arc*; fantastic tragedy, like *The Scarecrow;* satiric farce with an anti-Ibsen flavor, like *Anti-Matrimony*; eugenic drama, like *Tomorrow*; and historical fantasy, like *A Thousand Years Ago.*

But a better verse play than any of Mackaye's, is Mrs. Lionel Marks' *The Piper*, which, though deserving the Stratford Shakespeare prize, has some of the lyrical and narrative defects of the "closet drama" type.

William Gillette (1855–) has written some admirable Civil War plays, in *Secret Service* (1896) and *Held by the Enemy* (1886), while *Sherlock Holmes* (1899) is an excellent detective play. *Too Much Johnson* (1894) is an equally effective farce. Technically even more expert is David Belasco, his best work aside from his

many collaborations being *The Return of Peter Grimm*; but he is even more important for his extraordinary contributions to the mechanics of the present-day stage, his lighting effects, decoration, and accurate atmosphere always being carried to the highest possible perfection. His methods influenced the productions of Warfield, Ditrichstein, De Mille, and the late Charles Klein, whose *The Music Master*, with Warfield in the title role, had an enormous success. A similar journalistic manner is to be found in both Broadhurst's *Bought and Paid For* and Walter's *Paid in Full* and *The Easiest Way*, the latter play, reminiscent of Pinero's *Iris*, being one of the most important of the last decade. The simpler illusions of the newer men like Joseph Urban and Robert E. Jones, however, are away from the realistic minutiae of the Belasco school. The ingenious musical comedies, farces, and dramatizations of George M. Cohan reflect an important and popular side of American life, while Edward Sheldon in *Salvation Nell*, *The Nigger*, and *Romance* aroused expectations which have not since been realized. Of the many other prominent and successful American dramatists it is still too early to predict whether their work entitles them to serious consideration, few of their plays being able to stand comparison with those of the Europeans because lacking in either the ability or the desire to depict actual life. But there is an increasing tendency to abandon the more superficial aspects, to face realities, and to make serious studies of contemporary character without the necessity of a forced "happy ending."

LESSON XXXVI

A. Required reading: Excursus on American drama: pp. 84–86; Augustus Thomas' *The Witching Hour;* Chandler: pp. 93–100.

B. Optional: Kennedy's *The Servant in the House*, Jerome's *The Passing of the Third Floor Back.*

The Witching Hour (1907) deals with mental telepathy. In Mrs. Burnett's *The Dawn of a Tomorrow* there is exhibited the power of optimistic thought over untoward physical conditions; in Moody's *The Faith Healer*, Björnson's *Beyond Our Power* (I), and Jones' *Judah*, the spiritual potency of love and faith is also set forth. Jerome's *The Passing of the Third Floor Back* personifies the Better Self in each of the characters in the play in the person of the Stranger, while Kennedy in *The Servant in the House* reincarnates the Christ in Manson the butler. In *The Witching Hour* the power of constructive thought is manifested in the case of a crime committed by a

boy while under an hypnotic spell, that spell being permanently dissolved by the application of sound psychological principles. The freeing of Ellida from the fascination of the Stranger in *The Lady from the Sea* is somewhat analagous. The love scenes are restrained, yet there is a general tone of sentimentality.

C. Questions for notebook:

1. Note the casual quality of the opening dialogue. Why is it particularly suited for a play dealing with strange phenomena?
2. Why is the melodramatic form natural for the presentation of such ideas as Justice Prentice's "guessing" the price of the Corot, or Clay's superstition about Tom's scarf-pin and the resultant murder?
3. How does heredity enter as a theme?
4. Is Clay responsible for his murder of Tom Denning? Who is?
5. Note the method of curing his inherited obsession. Is this happy ending logical and effective?

D. Questions for papers:

(*a*) From the required reading:

1. What qualities of the average American play are visible here?
2. Why was the play kept so long before being produced? What does this indicate as to the function of the dramatist?
3. Cf. this play with *The Lady from the Sea.*
4. What objections are there to the symbolistic play? Answer them.

(*b*) From the optional reading:

1. What differences are there in the symbolism of the Stranger and Manson? What other differences are there in the two plays?
2. What two aspects of the Church appear respectively in the Bishop of Lancashire and the Vicar? Does the play in any way attack religion?
3. Analyze and interpret the symbolic structure of Kennedy's play.

LESSON XXXVII

A. Required reading: Fitch's *The Truth*; Chandler: pp. 371–382.

B. Optional: Kenyon's *Kindling*, Fitch's *The City.*

The Truth (1906) is a near tragedy with a happy ending. There is a structural warped quality in the soul of Becky, which, like her father's similar weakness, seems to make it congenitally impossible for her to be accurate. In Pinero's *Iris* and in Eugene Walter's *The Easiest Way*, where weak women also take the line of least resistance, the ruthless logic of the situation does not permit of a happy ending; and we may well ask, with Tom of Hubert Henry Davies' comedy, *The Mollusc*, where there is a supposed transforma-

tion of a selfish, lazy woman, "Were those miracles permanent cures? (Shakes his head.) We're never told! We're never told!" Yet with the exception of *The City*, this is one of Fitch's most serious plays.

C. Questions for notebook:

1. How does Becky's father's general weakness affect her character?
2. Will she overcome her chronic tendency to prevaricate? Why (not)?
3. Outline the plot.
4. Why is the modern drama preponderantly prosaic?
5. List the chief steps in the revolt against the Drama of Rhetoric.
6. Define "dramatic poem," "closet drama," and "poetic drama."

D. Questions for papers:

(*a*) From the required reading:

1. Cf. the reformation of Becky with that of Nora in *A Doll's House*. Why do we feel sure that Nora has changed and are not so certain of Becky?
2. Is Fitch's presentation of life accurate?
3. How would Ibsen have treated this theme? D'Annunzio? Tchekhov?

(*b*) From the optional reading:

1. How does poverty operate as Fate in this play of Kenyon's?
2. Is the mother's defense valid? Who is to blame for the conditions against which she fights?
3. Cf. this play with *Widowers' Houses*.
4. In *The City* does Fitch give us a representative picture of city life?
5. Cf. *The City* with other plays which introduce scenes from city life, such as *Major Barbara*, *Kindling*, *The Weavers*.

LESSON XXXVIII

A. Required reading: Fitch's *The Girl with the Green Eyes*; Chandler: pp. 382–397.

B. Optional reading: Stephen Phillips' *Herod*.

The Girl with the Green Eyes (1902), less consistent and not so well sustained as *The Truth*, and without the tragic undertone of *The City*, is more typical of his work. It is full of amusing irrelevancies, and it has at least one novel device independent of the integral action of the play, like the scene in the Vatican. As a study of congenital jealousy, however, it ranks with the study of congenital inaccuracy of statement given in *The Truth*.

C. Questions for notebook:

1. Outline the plot.
2. Note all lines which do not seem strictly relevant to the plot.

3. Sketch the character of the heroine.
4. Why is Stephen Phillips historically important in a study of the drama?
4. What are his best plays?

D. Questions for papers:

(*a*) From the required reading:

1. What are the defects and excellencies of Phillips' plays?
2. What are the chief differences between Phillips' interpretation of life and that of Shaw? of Pinero?
3. Cf. the characters in *The Truth* and *The Girl with the Green Eyes.*
4. Is Fitch a typical American dramatist? Why is his work inferior to a man like Galsworthy?

(*b*) From the optional reading:

1. How does Phillips create the atmosphere of this play?
2. Is there any part of the play that is questionably appropriate for representation on a stage?
3. Criticize Phillips as a poet, irrespective of any dramatic quality.

LESSON XXXIX

A. Required reading: Mackaye's *The Scarecrow*; Chandler: pp. 423–445.
B. Optional: Peabody's *The Piper.*

THE SCARECROW (1910) is a "tragedy of the ludicrous," founded upon Hawthorne's story of *Feathertop.* There are many places in this play where the author's purely literary tendencies interfere with the dramatic development of the story. The play itself is a hybrid form of art, starting as a fantasy and ending in the mood of true tragedy. This is due to the fact that Ravensbane develops the qualities of a true man, ceasing to be a mere automaton. His death arouses real regret and pity.

C. Questions for notebook:

1. Do you find any significant omissions from the Bibliographical Appendix I?
2. Make a bibliographical appendix of American drama, using also the plays mentioned in the excursus on American drama.
3. Why is the blacksmith shop an appropriate setting for the first act?
4. Note any lines which you think reflect Mackaye's academic literary, rather than dramatic, tendencies.
5. Why is the death of Ravensbane at the end not in keeping with the sub-title, "a tragedy of the ludicrous"?
6. Who is Dickon?
7. Do you think that the author intended us to feel the same sympathy for Ravensbane that we would for a human being? Why (not)?

D. Questions for papers:

(*a*) From the required reading:

1. Do you think Mackaye deserves to be ranked along with Thomas, Fitch, and Moody as a representative American dramatist? Be specific.
2. How has Mackaye modified the original story for his play?
3. Could this play have been reduced to one act? If you think not, give your reasons; if you think it could, show how.

(*b*) From the optional reading;

1. How does Mrs. Marks (Josephine Preston Peabody) modify the original Browning version? Why does she do this?
2. Are there supernatural elements in the play?
3. Are there any passages conspicuously undramatic?
4. What may be learned from the play of the condition of players in olden times?

LESSON XL

A. Required reading: Moody's *The Great Divide*; Chandler: pp. 446–479.

B. Optional: Zangwill's *The Melting Pot.*

THE GREAT DIVIDE (originally A SABINE WOMAN) (1906) is a psychological study of two American types, with a background of the East and the West as an important atmospheric element in the depiction of these two contrasted types. The first act reaches a strong climax, like that at the end of the first act of *King Lear*, with a consequent lessening of the dramatic tension.

C. Questions for notebook:

1. How does Moody enhance the contrast in the characters of Stephen and Ruth?
2. What are the main steps in the development of Ruth's character?
3. How is the happy ending prepared for?
4. Note the contrast of mood in the first act. What poetic qualities, in contrast to dramatic qualities, do you notice here?
5. What elements do you think made this play so popular?
6. Can you suggest another way of grouping the material in the Bibliographical Appendix II?

D. Questions for papers:

(*a*) From the required reading:

1. Cf. this happy ending with those of Fitch, Thomas, and others.
2. How is the work of Moody as a poetic dramatist superior to that of Mackaye?

3. What other plays do you think should be compared with this as representations of distinctively American life?

(*b*) From the optional reading:

1. This play has been criticized as a plea for international mongrelism. Can you defend it? Does it voice sound American democracy?
2. What seems to be the trouble with the last act? Does it seem to be logically developed? Does the elaborateness of the setting have anything to do with a certain ineffectiveness in its opening lines?
3. Is Davenport over-drawn for the purpose of a theatrical contrast, or is he supposed to represent an actual type?
4. This marriage between a Russian nobleman's daughter and an outcast Jew ends happily. The religious antagonisms in Ervine's *Mixed Marriage* did not thus dissolve, nor the racial antipathies in De Mille's Indian play, *Strongheart*, nor those of Sheldon's *The Nigger*. What reason is there for supposing this mixed marriage more asupicious?
5. Cf. this strong setting-forth of the possibilities of a super-race in America with Shaw's theory of the superman, as developed in his *Man and Superman*.

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